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The Magic Lantern Gazette

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The Magic Lanthorn

Illusion is the lamp that Memory burns;
Still on the faded pageant of the past,
Set with gay slides the painted lanthorn turns,
With jeweled lights and changing colors cast—
As the dim scene grows blurred or bright again.

Strange seasons rise, strange forests flower and fade,
Between the boles, along the dusky grass,
Threading the ancient marble colonnade
Rich-vested shapes, with eyes averted, pass—
Or the long rays illumine autumn leas
With quiet waters and with golden trees.

Rosamund Marriott-Watson
The Pall Mall Magazine
May 1899

The cover of this issue of *The Magic Lantern Gazette* says "Fall," but the weather outside says winter, so I have hedged my bets and included a winter scene on this page. I always seem to be about one season behind in producing the *Gazette*, but at last this issue is done. I am particularly grateful to Yoriko Iwata, Susanne Wray, and Mark Butterworth for their contributions. I have added an article on postcard projectors as a follow-up to my earlier one on toy magic lanterns. There also is a short Research Page devoted mostly to recent articles on exhibition practices.

Originally, I had intended to include a special Research Page on Spanish and Latin American perspectives on the magic lantern, but I ran out of pages, so that will be deferred until the Winter issue. I have some book reviews ready for that issue as well, but am much in need of a lengthy research article or two to fill out the issue.

Research on the magic lantern is now moving into the digital age, and the amount of material available on the internet is remarkable (nearly all of the quotations on The Editor's Page come from online sources). To help people make sense of all of this material, I have developed a webpage, or more precisely, a group library, called the Magic Lantern Research Group. The group library is available to the public and can be accessed at the following address: https://www.zotero.org/groups/magic_lantern_research_group. It is best viewed using Mozilla Firefox as your web browser, although it is visible with Internet Explorer.

Currently there are nearly 1000 items in the Group Library, including direct links to scores of websites of magic lantern collectors, museums, shows and showmen, and 100 online collections of digitized lantern slides in university libraries, museums, and other institutions. There also are direct links to hundreds of copyright-free, full-text books from the 17th to the 20th centuries, including such treasures as Kircher's *Ars Magna Lucis et Umbrae* (1671), with the first published illustrations of a magic lantern, Marcy's *Sciopticon Manual*, T. C. Hepworth's *The Book of the Lantern*, and many other key sources on the magic lantern. Please visit the site and browse through centuries of magic lantern history. If you find items that should be added to the Group Library, please email the information to me. You also can email me for directions on how to join the Magic Lantern Research Group.

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Lantern slide of a child skiing in a winter snowfall, by an unknown photographer. Wells collection.

A Lantern Reading Competition: How People Understood Lantern Lectures in Victorian Britain

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Various periodicals for new kinds of readers, including children, housewives, and laborers, were established in the Victorian period, as the greater reading public enjoyed more leisure time. Religious or political groups supplied members with their own publications to promote their activities. Prize competitions invited readers into the networks created by these periodicals. *The Primrose League Gazette*, a Victorian political periodical, once held a lantern reading competition, which illustrates how amateurs understood magic lantern lectures.

The British Conservative Party founded 'The Primrose League' in November 1883 to promote its policies by organizing 'habitations' throughout the nation. 'Habitations' mean local branches of 'The Primrose League' in various districts.[1] A 'primrose' was said to be a favorite flower of former Prime Minister Benjamin Disraeli (1804-81, Lord Beaconsfield). April 19 is celebrated as 'Primrose Day' to commemorate Disraeli by decorating his statue with primroses in Parliament Square, London. *The Primrose League Gazette* was first issued in October 1887. This periodical lasted for more than a century, until 1989. It began as a weekly publication, then became a monthly, a bimonthly, and eventually, a quarterly.

Appendices 1 and 2 show the results of competition No. 6 that appeared in the issues dated January 19 and 26, 1889. The competition has a long title: "The Best Set of Subjects for Magic Lantern Slides, not exceeding Fifteen, which would most powerfully tend to set forth the principles and vindicate the action of the Unionist Party." The authors of the proposed lantern slide lectures are mostly identified with pseudonyms. The results reveal how people, not professional lanternists or slidemakers, but amateurs, understood magic lantern shows as 'media' to promote particular ideas or thoughts. Unfortunately, slides adopting the participants' ideas have yet to be found. Fintan Cullen has called this competition a "fantasy lecture."[2] The series of "fantasy lectures" would reveal the most precise image to the general audience of what the lantern shows should be like. Ten selected competition entries appeared on the 19th of January, 1889 (Appendix 1). They are evaluated, as the headline says, as "Good and Bad". The readings by "Lindum" are evaluated as one "best fulfill[ing] the conditions of the competition"

Fig. 1. Primrose League lantern slide, probably used as a title slide in shows.

in the next issue dated on the 26th (Appendix 2). The competition editor also points out that "special merit" is shown in the readings by "J. Hermann D.," "Coningsby," "Allegro," "Coup-de-Main," and "Quantock." This means that the contributors to the competition appear to have acquired the 'characteristics' of lantern readings.

The 'Characteristics' of Lantern Readings

I would like to point out two examples of these 'characteristics' of lantern readings. One is making the best use of 'contrast' as a visual effect, and another is frequent appearances of 'portraits.'

Contrasts—It is easy for us to remember the famous temperance slides entitled "A Strong Contrast" between the abstainer and the drunkard. The use of such vivid contrasts helps us to visualize the different sets of values. Since the Conservative Party organized this competition, the slides often presented Irish nationalists as villains who would allow farms and houses to fall into ruin and decay. On the other hand, the Unionists are depicted as industrious and prosperous people. The list of slides from "St. Mary's" (see Appendix 1) includes these contrasts: no. 4: An Irish farm in the days of prosperity; no. 5: The same farm in the days of the Land League; no. 6: Interior of an Irish farmhouse in the days of industry and prosperity; no. 7: The same in the days of the Land League. Clear negative feelings toward the Land League[3] are evident in this sequence. A sequence of readings from "Unity" contrasts conditions in Ireland on a larger geographic scale: no. 8, 9, 10, and 11 show scenes from disturbed Ireland, whereas no. 12, 13, and 14 show scenes from peaceful Ulster.

Portraits—Lantern lectures often included portraits of prominent people, used to represent their characters or careers. These readings by amateurs clearly show how the 'characteristics' functioned: portraits were used to add authority to the particular point of view presented in the lecture. "True Blue" included a number of portraits of important Conservative political figures and Protestant Leaders: no.3, Portrait of Martin Luther; no. 4, Portrait of the Queen; no. 5, Portrait of Disraeli (Fig. 2); no. 6, Portrait of Marquess of Salisbury[4]; no. 7, Portrait of Hartington[5]; no. 8, Portrait of the leading Home Ruler[6]; no. 9, Portrait of Parnell[7] and his glorious party. Presumably portraits were to be used sparingly; too many would make the lantern lecture rather monotonous. Conservative statesmen such as Lord Salisbury, Lord Beaconsfield, and Mr. Balfour[8] were often featured in *The Primrose League Gazette*. The Queen typically was the most distinguished of the celebrities, and her portrait usually appeared at the very beginning or the end of a lantern show (no.1 by "Unity," no.1 by "Coningsby," no.1 by "Quantock", no.15 by "Coup-de-Main,"no.14 by "Excelsior.")

Fig. 2. Portrait of Benjamin Disraeli, Prime Minister of Britain.

Sometimes it appears that drawings of multiple political figures were substituted for individual portraits. For example, no.15 by "J. Hermann D." shows "The Queen is shaking hands with Lord Salisbury". Presumably an actual photograph of this scene would not have been available, so a drawing or caricature would have been used. Some lantern readings also included caricatures of symbolic political figures instead of portraits of real politicians: "Erin" for "Ireland," "Britannia" for feminine "Britain," and "John Bull" for masculine "Britain" (Fig. 3). For example, the readings by "St. Mary's" included a sequence of slides used to illustrate John Bull's (England's) patronizing attitude toward Erin (Ireland): (1) John Bull holding out his hand to Erin, who is looking downcast, deeply in trouble and despair; (2) Erin looking up into John Bull's face, and places her hand in his; (3) John Bull once more united in peace with Erin, with Britannia in the background, the group surrounded by an Englishman, Scotchman, Welshman, and Irishman.

PUNCH, OR THE LONDON CHARIVARI.—MAY 4, 1889.
PARIS
THE UNINVITED GUEST.
MR. BULL. "WELL—MAKE YOURSELF AT HOME, GENERAL,—I'M OFF TO PARIS FOR THE EXHIBITION!"

Fig. 3. Caricature of John Bull (right) as a symbol of Britain, of a type that might have been made into a lantern slide. Here John Bull is departing for the Paris Exhibition of 1889. From *Punch* (1889). Wells collection.

Amateurish Mistakes in Competition

However sufficiently the competitors had learned the 'characteristics' of lantern lectures, these readings were not free from deficiencies. Common problems included the uses of 'unrealizable slides' and those deemed 'too violent or bloody' for a 'habitation' meeting.

Unrealizable Slides—Some readings went into too much detail, so it would have been almost impossible to paint the scenes on plates of glass that were just the size of a floppy-disc. As the competition editor humorously points out (Appendix 2): "Some of the suggestions, however, would make slides of such a size as to necessitate a lantern as big as St. Paul's Cathedral." The readings by "Coup-de-Main" can be examined from this viewpoint. The last line of No.5 reads "showing portraits of the distinguished guests." Is it possible, however, to tell A from B among the guests in a projected image? As for No.6, is it possible to read through the letter projected on the screen by a lantern? Though the competition editor finds some merits in the readings by "Coup-de-Main" (Appendix 2), it seems that the editor evaluates political views manifested here. To make a set of slides for a lantern show from the readings by "Coup-de-Main" seems almost impossible. On the contrary, some readings are so simple, so concise that any painter would be at a loss as to what to draw. No.10 by "Akual" reads: "Round table conferences, from original portraits." How can the artist put the original portraits at the round table conference on one single slide? Readings by "True Blue", as well as those No.8-14 by "Unity" examined above, lacked descriptive directions, saying only "Sketch of…".

Too Shocking to Show—Slides proposed for some lectures were too shocking to entertain an audience. For example, "Akual" included the following ones: no. 2: Patrick Quirke murdered by moonlighters; no. 3, the Irish eviction at Falcarragh by the military; no. 9: Murder of Lord Frederick Cavendish in the Phoenix Park. "Coningsby" proposed to include the following rather violent scenes: no. 4: An eviction scene in Ireland, showing tenants attacking police and soldiers with boiling water, stones, pitchforks, & c. Tabulated statement at side showing amount of, and number of, years rent owing, and what reduction landlord willing to grant; no. 5: The Mitchelstown Riot—(a) The police flying to their barracks pursued by the mob, (b) Firing on the mob, and wounded constable crawling to barracks for shelter; no. 6: Scene of an outrage in Ireland, such as the murder of the farmer Curtin. It seems unlikely that any 'habitation' of the Primrose League would have welcomed these sets full of violent, bloody scenes.

Conclusion

I have tried to find and identify the slides of the Primrose League. Fig. 1 is the only example currently available on the web. This is the title slide showing the address of "Primrose League, 64 Victoria St. London SW." It might be projected at any lantern show as a welcome slide. What kinds of slides followed the title slide in 'habitation' meetings still remains a mystery. Are they political, as the reading competition reveals, or are they non-political slides just for entertainment? Do any slides still exist that were used for lectures on political situations? Where are the slides, if any, that were used in each 'habitation'? I hope my paper will lead to more information and more examples of the Primrose League slides, or slides based on amateur ideas. I would greatly appreciate it if anyone gives me some information for further research.

Notes and References

1. Habitation: *OED* 3. The name adopted for local branches of the 'Primrose League,' a political association established in 1883.

2. Fintan Cullen and John Morrison eds., *A Shared Legacy: Essays on Irish and Scottish Art and Visual Culture* (Aldershot: Ashgate, 2005), p.117.

3. Land League: Irish political organization of the late 19th century, which aims at allowing tenant farmers to own the land of their own.

4. Marquess of Salisbury: Robert Cecil, 1830-1903. Conservative leader after Disraeli. Prime Minister, 1886-92, 1895-1902.

5. Hartington: Spencer Compton Cavendish, 1833-1908. Once a liberal MP, then founded the New Liberal Party and got against Home Rule.

6. Home Ruler: Advocate of Home Rule Bills by Gladstone, which would admit an independent Irish Parliament.

7. Parnell: Charles Stewart, 1846-1891. Irish statesman leading Parliamentary Party for land reform and Irish independence.

8. Mr. Balfour: Arthur James Balfour, 1848 -1930. Nephew of Robert Cecil (Marquess of Salisbury). Conservative politician, Prime Minister, 1902-1905.

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Appendix 1

COMPETITION No. 6.

SELECTED ANSWERS, GOOD AND BAD, TO COMPETITION No. 6.

"The Best Set of Subjects for Magic Lantern Slides, not exceeding Fifteen, which would most powerfully tend to set forth the principles and vindicate the action of the Unionist Party."

1. John Bull holding out his hand to Erin, who is looking downcast, deeply in trouble and despair.
2. Erin looking up into John Bull's face, and places her hand in his.
3. John Bull once more united in peace with Erin, with Britannia in the background, the group surrounded by an Englishman, Scotchman, Welshman, and Irishman.
4. An Irish farm in the days of prosperity.
5. The same farm in the days of the Land League.
6. Interior of an Irish farmhouse in the days of industry and prosperity.
7. The same in the days of the Land League.
8. The terror of moonlighting.
9. Cattle maiming in Ireland.
10. A view of the great meeting of Loyalists in Belfast, 1888.
11. Showing the way the Irish tenants have to resort to who are willing to pay their rent.
12. Two flags—one the Royal Standard, the other without the harp. To be written underneath, The Union or Disunion.
13. Representing Justice, Law, and Order.
14. Lord Salisbury—on his right, the Right Hon. Mr. Balfour; on his left, Lord Hartington.
15. Lord Beaconsfield, encircled by a wreath of primroses. Underneath the following words:—Join the Primrose League and uphold our God, Queen, and Country.—ST. MARY'S.

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1. Small map of England, showing seats held by Conservatives, Liberal-Unionists, and Gladstonians, and marked by coloured pins or flags.
2. Small map of Scotland, ditto.
3. Small map of "Gallant Little Wales," ditto.
4. Statue of Lord Beaconsfield (as seen on Primrose Day).
5. The Peace with Honour Banquet, held at the Duke of Wellington's Riding School, Knightsbridge, shortly after Lord Beaconsfield's and Lord Salisbury's return from the Berlin Conference, and showing portraits of the distinguished guests.
6. The celebrated letter of Lord Beaconsfield to the late Duke of Marlborough, the then Lord-Lieutenant of Ireland, on the eve of the General Election of 1880, and giving warning as to future state of that country.
7. The Houses of Parliament exterior.
8. Interior of House of Commons.—Scene I.—The expulsion of the Irish members, by Mr. Speaker Brand, for wilful obstruction, 1881.
9. Scene II.—Mr. Balfour standing at the table, and speaking on the Crimes Bill, 1887, and showing some Irish members gesticulating, &c., and also Government and front Opposition benches, and Mr. Tim Healy speaking to Mr. Gladstone and Sir W. Harcourt, much to the disgust of the Liberal-Unionist leaders sitting behind. (See Christmas number of *World*, 1888.)
10. Dublin Castle exterior, and when the Lord-Lieutenant holds his levées and drawing-rooms.
11. The Viceregal Lodge, Phœnix Park, and showing the spot where the murder of Lord F. Cavendish and Mr. Burke was committed (May, 1882).
12. Plan of Campaign: Tralee Court-house, and Mr. E. Harrington, M.P., editor of *Kerry Sentinel*, charged with taking part in a National League meeting, and with publishing reports advocating Plan of Campaign.
13. Mr. Tom Moroney in prison for contempt of court under the Bankruptcy Clause of the Irish Land Act, and refusing to be released for some time.
14. Another martyr: Mr. W. Blunt in prison, and hearing while there of his defeat for Deptford.
15. Statue of Her Majesty: The Women's Jubilee Offering to their Sovereign (1887).—COUP-DE-MAIN.

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1. Slides in compartments—(1.) T. Harrington, M.P., E. Harrington, M.P., pupil teachers in Dominican school (something after the "Smike" pattern). (2.) The same "smart boys" supported by their late teachers started in the *Kerry Sentinel* office (at first pleasantly docile, then finding "the paper" does not pay when supporting church maxims, they determine to make a living by agitation." Shaking off the hand of the Dominican fathers they publish League blather). (3.) Tim of Artane surveys his recent purchase, and sits like "the king in the kitchen couhting out his money." (4.) Ned tries the plank bed, and is consoled for that discomfort with a promise of "roast beef and plum pudding" and a hat full of money.
2. Mr. Bigger, M.P., makes love to a lady in Paris. Sends her love letters enclosing "Land League dispatches" for other of his friends.
3. (1.) Mrs. Byrne handing the knives to the assassins. (2.) The dear little woman fêted in New York.
4. (1.) Miss Parnell receiving her "instructions" from T. Healy in the ladies' gallery of the House of Commons preparatory to starting for Ireland to open Ladies' Land League. (2.) Addressing her first meeting attended by the Irish lady contingent.
5. Murder in the park.
6. Miss Parnell recalled from her mission for fear she should be consigned to Kilmainham.
7. Capt. O'Shea and Mr. Parnell's private interview in Morrison's Hotel.
8. Quirke's murder. Fitzmaurice murder.
9. Curtin's murder. Browne's murder.
10. Glenbeigh—(1.) Before the eviction (parents strippiug the children, and taking the clothes off the bed-ridden and sending them off to friends). (2.) Eviction scene (resistance). (3.) Wretched appearance of the evicted and subscription on the spot, headed by Royal Irish Constabulary, for their immediate relief.
11. Huge shamrock (England—Armour, St. George); (Ireland—Church, St. Patrick); (Scotland—Law, St. David).
12. (1.) National League Religion (double faces): Mr. Healy in the House asking some silly question as to treatment of Irish R.C.'s; Mr. Dillon in Ireland denouncing papal rescript. (2.) National law: Moonlighter levying black mail in Ireland; National M.P. in the House complaining of the corrupt judgment of "Removable Cecil." (3.) Mr. Balfour replying in the House; Mr. Balfour "interviewed" in Dublin.
13. Compartments—(1.) Mr. O'Brien, M.P., inculcating the Plan of Campaign on Kenmare tenants. (2.) E. Saunderson, M.P., addressing the Unionist meeting at Portadown.
14. A Primrose League meeting, the President in the chair, the Dames in attendance. The "masses" crowding singing "Union Floreat."—ALLEGRO.

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1. Our Past and Present Leader: Lord Beaconsfield and Lord Salisbury.
2. Our Friends: Mr. Balfour, John Bright, Lord Hartington, and Mr. Chamberlain.
3. Our Enemies: Messrs. Gladstone, Parnell, O'Brien, and Conybeare.
4. Not so fast Old Man: Mr. John Morley moving a resolution censuring the Government (on June 25th and 26th, 1888), with the Radicals being very excited, shaking their fists at their opposite neighbours, and the Conservatives taking it very mildly and smiling at them.
5. An Unfelt Blow: Dr. Tanner calling Mr. Balfour a liar, a coward, and a sneak.
6. Our Peaceful Secretary: Lord Knutsford.
7. He thinks he is Bound to Win. This slide should be represented by a chariot race; each one has a name—Union, Peace, Order, Disorder, and Home Rule; the first three keep nearly together, they are driven by Mr. Balfour (Union), Lord Salisbury (Peace), and Hon. W. Peel (Order). Disorder is driven by Harcourt, who is looking back at Home Rule which has broken down, its driver being Mr. Gladstone, who is shouting to Harcourt to go on as he is bound to win.
8. Few not to be Forgotten: Doncaster—by W. H. W. Fitzwilliam's photo; Colchester—by Lord Brooke's photo; Down West—by Lord Arthur Hill's photo, he being returned by the largest majority in the United Kingdom (5,890 majority), and after Mr. Gladstone said that Ireland wanted Home Rule it would be a cut to the Radicals.
9. So soon gone from His Mind: Mr. Gladstone at a party enjoying himself, and Gordon lifeless on the battle-field.
10. United we Stand, divided we Fall: England, Scotland, and Ireland one side of a road, standing hand in hand, and Messrs. Gladstone, Parnell, and Morley trying to entice Ireland over to them, but they can't get one away from the other.
11. I will have nothing more to do with you: The Pope leaving a shop (called the Illegal talking shop) in a street named Ireland.
12. If I do speak against my own party, I don't vote against it! By a photo of Lord R. Churchill.
13. I went in a fog, I spoke in a fog, I came away in a fog, and I left my people in a fog: Mr. Gladstone speaking at Limehouse, with some of the people calling out G.O.M. (Grand Old Madman) what are you talking about?
14. We don't want to fight: Photo of Lord George Hamilton and Hon. Ed. Stanhope walking arm in arm.
15. Last but not least: The Queen shaking hands with Lord Salisbury.
J. HERMANN D.

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1. Fac-simile of the leading speech delivered in the House of Lords on the combining of the English and Scotch Parliaments in 1707.
2. The like of the English and Irish Parliaments in 1801.
3. Portrait of Martin Luther.
4. Portrait of the Queen.
5. Portrait of Disraeli.
6. Portrait of Marquess of Salisbury.
7. Portrait of Hartington.
8. Portrait of the leading Home Ruler.
9. Portrait of Parnell and his glorious party.
10. Sketch of an eviction scene in Ireland.
11. Sketch of Dublin Castle.
12. The like of Phœnix Park, and Lord Cavendish and friend leaving the Castle on the day of assassination.
13. Sketch of the Grand Councillors of the Primrose League.
14. Sketch of Mr. Gladstone's recent visit to the Vatican.
15. Sketch of frontispiece of *The Primrose League Gazette*, including advertisements.—TRUE BLUE.

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1. The Queen.
2. Lord Beaconsfield, a portrait of.
3. A table showing the gain to the nation by the purchase of the Sues Canal Shares.
4. Lord Salisbury, a portrait of.
5. A table showing the number of wars which have been undertaken by Liberal and Conservative Governments, and the costs incurred by each party (say for the last fifty years).
6. A table showing the gain to the nation by the National Debt Conversion Scheme.
7. Mr. Balfour, a portrait of.
8, 9, 10, 11. Scenes from disturbed Ireland.
12, 13, 14. Scenes from peaceful Ulster.
15. A group of the Grand Council (or of the leading members), with the name to each person.—UNITY.

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1. Portrait of Lord Salisbury.
2. Patrick Quirke murdered by moonlighters.
3. Mr. Pyne in his castle having supplies drawn up through the window.
4. The Irish eviction at Falcarragh by the military.
5. The freedom of the city of Dublin being presented to Mr. Sexton, M.P., Lord Mayor of Dublin.
6. Portrait of Mr. Gladstone.
7. Collection of Irish agitation weapons.
8. Mr. O'Brien in his tweed suit in gaol.
9. Murder of Lord Frederick Cavendish in the Phœnix Park.
10. Round Table Conference, from original portraits.
11. The split in the Liberal party (Gladstone splitting a large block of wood).
12. Capt. O'Shea and the Kilmainham Treaty.
13. Home Rule realized (the Irish Parliament).
14. Mr. Gladstone and Colonel Dopping. (*Vide Punch*, December 3rd, 1887.)
15. Portrait of Earl Beaconsfield.—AMAL.

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1. Lord Beaconsfield's tomb at Hughenden.
2. Lord Beaconsfield's statue in Parliament-square, London, on Primrose Day.
3. View of Albert Palace, Battersea.
4. Lord Salisbury on the platform receiving the Jubilee addresses to Her Majesty, 1887.
5. The volume presented to Her Majesty from the Habitations of the League, one of the largest books ever bound.
6. Portraits of Duchess of Marlborough and Marchioness of Salisbury.
7. A Dame-President addressing a meeting.
8. View of Scarborough.
9. Lord Salisbury arriving at the new Constitutional Club House in that town.
10. View of Edinburgh.
11. Scene in the woods at Hawarden. The G.O.M. felling trees.
12. Primrose Banner with the word "Hawarden" in the middle; on either side, "Union is Strength" and "Peace with Honour."
13. The Champion Banner.
14. Portrait of the Queen.—EXCELSIOR.

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1. Portrait of the Queen.
2. Portrait of the Earl of Beaconsfield.
3. Group of principal Ministers.
4. An eviction scene in Ireland, showing tenants attacking police and soldiers with boiling water, stones, pitchforks, &c. Tabulated statement at side showing amount of, and number of, years' rent owing, and what reduction landlord willing to grant.
5. The Mitchelstown Riot—(*a*) The police flying to their barracks pursued by the mob; (*b*) Firing on the mob, and wounded constable crawling to barracks for shelter.
6. Scene of an outrage in Ireland, such as the murder of the farmer Curtin.
7. An Irish scene in House of Commons, such as Dr. Tanner demanding the return of his broken baton.
8. The scene in Westminster Hall after the dynamite explosion in 1885, with a list of the dynamite outrages in London attached.
9. Tabulated statement showing number of outrages, cases of boycotting, and mutilation of cattle that occurred in Ireland in 1887–88, with a list of convictions for such offences, if possible.
10. Some quotations from the speeches of Irish members inciting the people to commit outrages.
11. A barometer showing the number of speeches made by Parnellite and Gladstonian members during the Autumn Session, similar to the enclosed cutting from *England* for January 5th, 1889.
12. The mutilated flag.
13. List of the beneficial measures passed by the Unionist Government since they have been in office.
14. The extent of the British Empire tabulated somewhat as under:—

	Area, sq. miles.	Population.
United Kingdom ...	—	—
India and Burmah	—	—
Australasia	—	—
Canada	—	—
South Africa	—	—
Other Possessions	—	—

15. Trade done with our Colonies, Possessions, &c., *versus* other portions of the world, thus:—

	Imports.	Exports.	Total.
Australasia	—	—	—
India and Burmah	—	—	—
Canada	—	—	—
South Africa ...	—	—	—
Other Possessions	—	—	—
Foreign Countries	—	—	—
Total	—	—	—

Subtract that for Foreign Countries from grand total, showing the total amount of trade done with our Colonies and Possessions as against that done with Foreign Countries.—CONINGSBY.

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1. The Queen.
2. Lord Salisbury.
3. Lord Beaconsfield.
4. Mr. Balfour.
5. The work of the National League.
6. Boycotted to the bitter end. } From *England* Cartoons.
7. National League brutality. } From *England* Cartoons.
8. Erin freed from the burden. } From *England* Cartoons.
9. Moonlighters at work.
10. The increased prosperity in Ireland under the present Government, viz.:—

Exports.	1887.	1888.	Increase.
Live Stock.			
Cattle... ...	685,331	717,005	31,095
Sheep... ...	584,061	621,252	37,171
Pigs	461,920	534,433	72,513
Horses ...	27,372	29,421	2,049

11. Traffic receipts of chief railway companies for 1888:—The Great Southern and Western, increase 16,000*l.*; the Great Northern of Ireland, increase 16,000*l.*; the Midland Company, increase 11,000*l.*; the Belfast and Northern Counties, increase 4,500*l.*
12. Decrease in poor law expenditure (Ireland) week ending December 22nd, 1888—2,076 less persons in workhouses in Ireland than in the corresponding week of 1887; also 2,000 less persons receiving outdoor relief during the same periods.
13. Summary of the principal Acts passed by the present Government in 1887 and 1888.
14. Barometer Budget of 1885—100,000,000*l.* expenditure.
15. The principles of the Primrose League — Maintenance of Religion, Estates of the Realm, and of the Imperial Ascendency of the British Empire.—QUANTOCK.

Answers have also been received from "Nemo," "Mary Anne," "White Rat," and "Alverstoke."

Appendix 2

leetings, price 3d. each, or by post 4d. :—"Success to the ague," "Imperium et Libertas," "Beaconsfield," "Salis-ıion is Strength," "Peace with Honour."

ɪNWOOD HARTLEY, Lecturer for the Joint Consultative Com-ıe Grand Council, is engaged as follows :—January 28th to d, in East Dorset ; February 4th and 5th, in Hertfordshire ; at Faversham ; 8th to 23rd, in Northumberland ; February ch 23rd, in South Wessex ; March 25th at Uxbridge ; March l 6th, in Mid Mercia ; April 8th to 17th, in Herefordshire. desiring his services should make application to the Chancellor, ınt for the District in case any of the above-mentioned fixtures ɔn to fall through.

r is still in want of Copies of Nos. 13, 22, and 50 to perfect umes for binding ; and will be glad to repurchase same, or to current or future issues. Those who have copies on hand same at once, letting the Editor know which arrangement

☞ *The Yearly Subscription (6s. 6d., post m such ladies and gentlemen as have "THE PRIMROSE LEAGUE GAZETTE" October, 1887—or who subscribed later, supplied with BACK NUMBERS—was dvance for next year) after the publication sue of September 29th, 1888. ubscriptions should be PREPAID, and ces are preferred by Postal Orders (crossed), to "THE MANAGER, Primrose League No. 1, Prince's Mansions, Victoria Street, ster, S.W.*

NALDEN HABITATION (ESSEX).—In our last issue we omitted the audience at the last meeting was small owing to the cil election taking place the same day. Mr. M. H. Temple, , delivered an able address upon the Primrose League and politics, and a hearty vote of confidence was passed in the

ɪE AND SOUTH SOMERSET (DAMES) HABITATIONS.—A dance ı with the above Habitations has taken place at the Con-l, at which there were about 100 members and friends present. ɜ tastefully decorated, the banner of the Dames' Habitation t the top of the room, whilst shields were suspended round ring the names of distinguished Conservative and Unionist The decorations were undertaken by Miss Hussey, Misses hers. Dancing commenced at 8 p.m., and was indulged in ık the following morning to the strains of Mr. T. Sibley's d. Mrs. Taylor, of the King's Arms Hotel, supplied the and a thorough enjoyable evening was spent.

5. December 8th.—Rev. W. R. P. SMART, Bishopswood Vicarage, Ross, Hereford.

4. December 15th.—L. M. JONES, 84, Edith Road, West Kensington.

5. December 22nd.—Mrs. T. BAGNALL, Grosmont, Yorkshire.

6. December 29th.—CORA J. MARSHALL, Institute of Nurses, Lincoln.

7. January 5th.—MARIA LAYTON WRIGLEY, Croft House, Netherton, Huddersfield.

COMPETITION No. 6.

The following answer was received in time, but was erroneously entered as an answer to Competition No. 5.

1, Portrait Group: Lord Salisbury (centre), Lord Hartington, and Mr. Chamberlain. Scroll underneath group, with motto: "A common danger unites us against a common foe."

2. Wicked Coercion: Slide divided in half. On one side, the Curtin murder scene; on the other, the boycotting, at mass, of the Curtin daughters, after their father's murder.

3. Righteous Coercion: Portrait of Right Hon. Arthur Balfour, M.P., as an officer of the Royal Irish Constabulary, arresting a "moonlighting" ruffian.

4. Mr. Wm. O'Brien's Breeches: A pair of trousers, large green checks, lettered, "Law," "Order," "Loyalty," "Truth," "Honesty," "Honour," &c. Through each check a large hole, or breach; underneath an inscription, "O'Brien's Breaches."

5. Two Scrolls: One inscribed, "The Plan of Campaign was invoked because the people were penniless, and could not pay their debts." On the other scroll, a statement showing that from June, 1886, to June, 1887, the deposits in the Irish Post-Office Savings' Banks rose from 2,592,000*l.* to 2,802,000*l.*, an increase of 210,000*l.* Under the scrolls an inscription: "Where the penniless people's rent go!"

6. Evictions: Distressed Irish ladies driven from their homes, amidst a mob shouting "No Rent," and derisively pointing to the workhouse, in the foreground.

7. Two shields—one black, with white letters—"Remember Kilmainham;" the other red, with black letters—"Remember Phœnix Park."

8. Irish Stew: Sir Wm. Vernon-Harcourt, M.P., simmering in a pan labelled, "Parnellite Juice." Inscription, "Harcourt's Hash—Done to a Turn!"

9. The G.O.M. getting a bad fall on a slide, lettered, "General Election, 1886; Unionist majority, 106." Inscription, "The Separatist Mis-Leader, G Flat!"

10. The Right. Hon. G. J. Goschen, M.P., presenting his Budget to the House of Commons. Inscription: "The Unionist Chancellor of the Exchequer, G Sharp! Surplus, 2,377,000*l.*"

11. Mr. Gladstone with the Home Rule Bill, "Ireland blocks the way." Mr. Ritchie, M.P., with the Local Government Bill as an extinguisher, which he pops over Gladstone, who entirely disappears.

12. A cow with a crumpled horn, tossing Joseph Arch in the air. Motto: "This is the cow with the crumpled horn, Who made Joseph Arch wish he'd never been born!"

13. Lord Salisbury, as a country squire, presenting the Allotments Bill to a typical agricultural labourer. Motto:
"This is the Marquis, whose Government bold,
Enabled the labourer to have and to hold."

14. Three Sisters (their arms lovingly intertwined): Britannia (centre), with helmet, breast-plate, and trident; Scotland and Ireland in national costume. Motto: "Who shall Separate?"

15. A large primrose, on red, white, and blue ground. In the heart of the flower, a portrait of H.M. the Queen, imperially crowned. Above, a motto: "The True Home Rule—Empire and Liberty." Below: "The True Home-Ruler—The Queen, God Bless Her!"—LINDUM.

The suggestions for Magic Lantern Slides, which would most powerfully tend to set forth the principles and vindicate the action of the "Unionist

Party," are very good, and no doubt many of them will "see the Light." Some of the suggestions, however, would make slides of such a size as to necessitate a lantern as big as St. Paul's Cathedral. We think "Lindum's" slides best fulfil the conditions of the Competition. "J. Hermann D.," "Coningsby," "Allegro," "Coup-de-Main," and "Quantock," show special merit. The real name and address of "Lindum" are—Cora J. Marshall, Institute of Nurses, Lincoln.

COMPETITION No. 10.

A very popular form of Competition is the *Bout-rimé*, which, as its name implies, consists in filling in a verse of poetry of which only the last word of each line is given. The prize is therefore offered for—

"The Best original eight lined verse, of which the last words of each line shall be—

——— Nation
——— Queen
——— Habitation
——— eighteen
——— true
——— send
——— blue
——— end

We leave it entirely to the ingenuity of our Competitors to choose the subject of the verse.

Porcupine, used a letter twice as "James' lad espied," which will make either James or Slade, but not both without an additional "s." Gard'ner will not do for Gardener, Rakes for Raikes, or Folks tone for Folkestone, &c. &c. Several Competitors used more than the fifty words allowed. We append the correct score, and having regard to the conditions of the Competition, we award the prize to "Empire," who has buried 17 Grand Councillors in a single coherent sentence, in which there are, by the way, two unimportant printer's errors, we therefore reprint it as it should read.

"Whitely" can supply ink in toreutic phials, envelopes, hay, lime, rick-cloths, Bergamo cat, tapioca, milk roll, Italian pasto, plush aigrettes, herrings by cran, Borneo, Penang or St. Vincent pepper, Harrison's elixir, winches, coup or wooden bowl, essences, high art landscapes, evergreens laden with berries, nothing worthy of Salisbury.—EMPIRE.

"Empire's" real name and address are—L. M. Jones, 84, Edith Road, West Kensington.

Inglewood, 20.	R.C.S.M.I.H., 17.	P.G.S., 14.	Spes, 11.
Withernsea, 20.	Unity, 16.	Esca, 14.	White Heather, 11.
Calliope, 19.	Pyramid, 16.	W. B. M. K., 14.	Timid Hare, 11.
Roffens, 19.	Dame1121 C.G.S., 15.	Giubbas, 13.	Scotia, 10.
Zara, 19.	Honour Bright, 15.	Sorella, 13.	Coup-de-Main, 10.
Coquet, 18.	G. Cumberland, 15.	Kathleen, 13.	Greenhill, 10.
Hampden, 18.	Tudor, 15.	Thrice Honoured, 12.	Tottie, 9.
Empire, 17.	Warden and C.G.S.,	Magdalen, 12.	The Brake, 9.
Nutshell, 17.	14.	Peg, 12.	Clericus, 9.
Porcupine, 17.	Factotum, 14.	Ecila, 12.	Towshi, 9.
Old Dumbledore, 17.	Ludlow, 14.	June, 12.	Leona, 9.
A Primrose Moon-raker, 17.	Junior Tory, 14. Ray, 14.	Romany, 11. Hallam, 11.	Benjamin, 8. Phantom, 8.

COMPETITION No. 7.

A great number of answers have been received, each of which shows an enormous amount of care and patience. We only wish we had a prize to

Postcard Projectors: The New Magic Lanterns for Boys?

Kentwood D. Wells
451 Middle Turnpike
Storrs, CT 06268
kentwood.wells@uconn.edu

The need has long been felt for a magic lantern in which other pictures might be displayed than those painted on a glass slide. One is always finding cuts in the magazines or pictures on cards that would make a pretty parlor exhibition, if they could only be thrown upon a sheet by some means that would not be too complicated or costly. Such an apparatus has now been invented. It is known as the Polyopticon….

Christian Union, October 26, 1882

Keep the boys home at night. They will be satisfied to stay if you get a Radioptican…. This Great Home Entertainer will throw on a wall or screen a copy of a postcard, photograph, clipping or drawing greatly enlarged and in all its own colors. The pictures shown look like stereopticon or magic lantern views.

Ad for Sussman's store, *Baltimore American*,
January 24, 1911, p.16

As for the cheap tin toys which are flooding the market, there is no question that they, too, have their place as a home amusement for the little ones, but they bear the same relation to the real thing that the toy magic lantern with its tiny colored views—six or twelve to a slide—and its oily, smelly burner bears to a modern dissolving stereopticon.

C. H. Claudy, "The Projection of Opaque Objects,"
Photo-Era, January 1, 1910, p. 13

"Don't buy magic lanterns until you have seen the latest thing out, the Polyopticon, an Optical Wonder," cried one advertisement.[1] "Magic lanterns outdone by the Polyopticon!" said another.[2] The instrument in question was an early attempt, in the 1880s, to provide children with a type of magic lantern that could project ordinary opaque pictures from magazines, advertising cards, or images supplied by the projector's manufacturer, the Murray Hill Publishing Company of New York. Ads for this device typically showed a circular image projected on a wall, like the images produced by a magic lantern (Fig. 1). Polyopticons actually came in two different models. The cheapest, which sold for $2.50 with 200 printed pictures, was essentially a cardboard lampshade, fitted with a reflector and lens to project opaque images. The "improved" $5.00 model was a two-tiered wooden box, fitted with its own kerosene lamp, a reflector to illuminate a picture placed in the back of the projector, and a lens to project the image (Fig. 2). The picture was placed against a cardboard mask with a circular opening, presumably to mimic the traditional round shape of the image of a magic lantern slide projected on a screen (Fig. 3). The polyopticon was sold with a supply of printed pictures, including "ten chromolithographic portraits of eminent actors and actresses."[3]

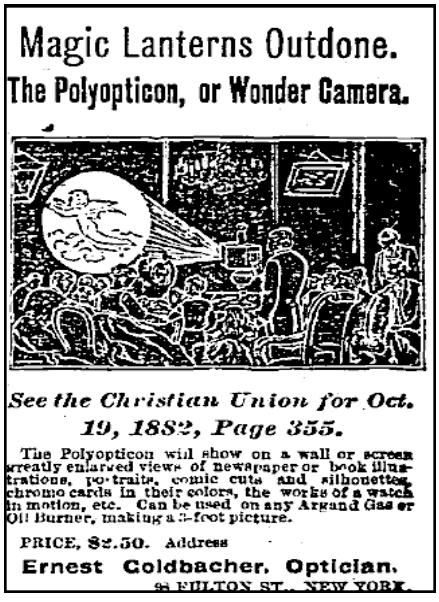
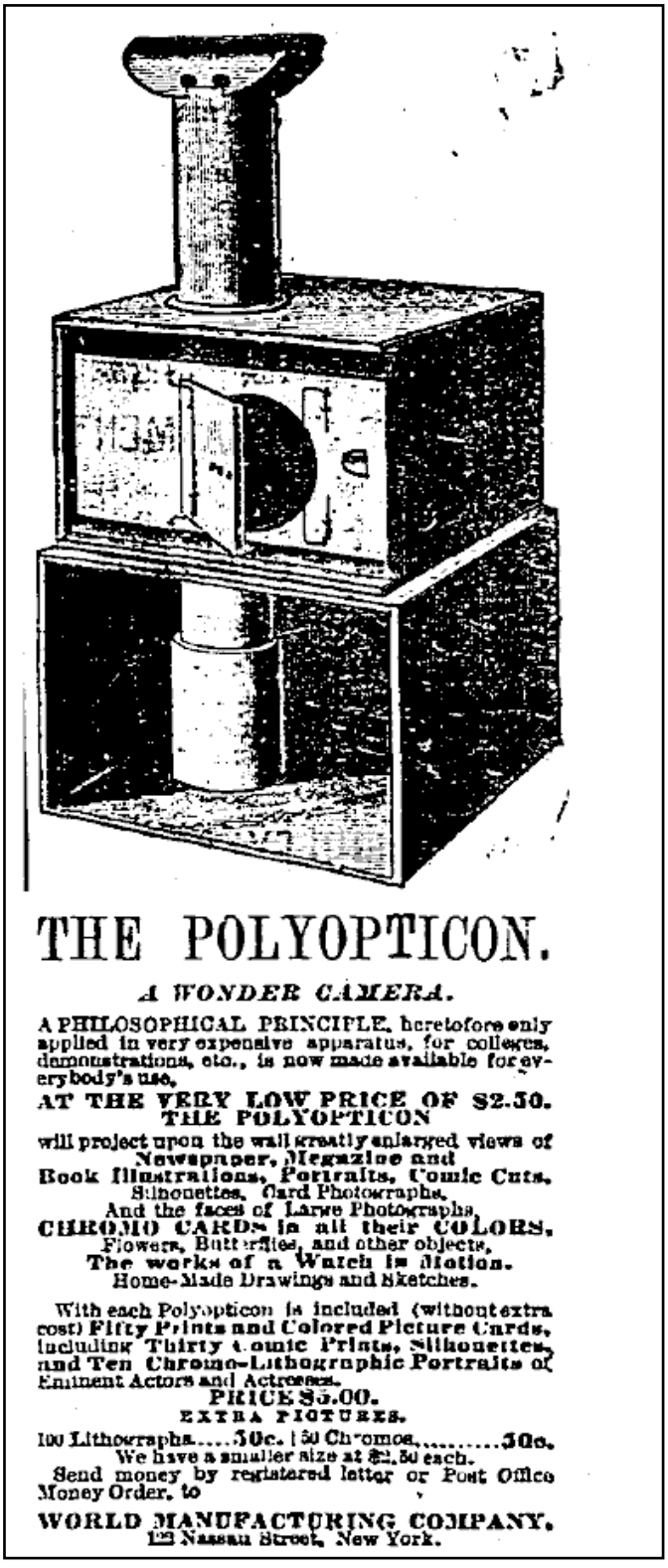

Magic Lanterns Outdone.
The Polyopticon, or Wonder Camera.
See the Christian Union for Oct. 19, 1882, Page 355.
The Polyopticon will show on a wall or screen greatly enlarged views of newspaper or book illustrations, portraits, comic cuts and silhouettes, chromo cards in their colors, the works of a watch in motion, etc. Can be used on any Argand Gas or Oil Burner, making a 5-foot picture.
PRICE, $2.50. Address
Ernest Goldbacher, Optician,
96 FULTON ST., NEW YORK.

Fig. 1. Advertisement for the Polyopticon (lampshade model), *Christian Union*, November 30, 1882



THE POLYOPTICON.

A WONDER CAMERA.

A PHILOSOPHICAL PRINCIPLE, heretofore only applied in very expensive apparatus, for colleges, demonstrations, etc., is now made available for everybody's use,

AT THE VERY LOW PRICE OF $2.50.

THE POLYOPTICON

will project upon the wall greatly enlarged views of Newspaper, Magazine and Book Illustrations, Portraits, Comic Cuts, Silhouettes, Card Photographs, And the faces of Large Photographs,

CHROMO CARDS in all their COLORS, Flowers, Butterflies, and other objects,

The works of a Watch in Motion. Home-Made Drawings and Sketches.

With each Polyopticon is included (without extra cost) Fifty Prints and Colored Picture Cards, including Thirty Comic Prints, Silhouettes, and Ten Chromo-Lithographic Portraits of Eminent Actors and Actresses.

PRICE $3.00.

EXTRA PICTURES.

100 Lithographs.....50c. | 50 Chromos.....50c.

We have a smaller size at $1.50 each.

Send money by registered letter or Post Office Money Order, to

WORLD MANUFACTURING COMPANY, 123 Nassau Street, New York.

Fig. 2. Advertisement for the wooden model Polyopticon, *Christian Union*, November 9, 1882.

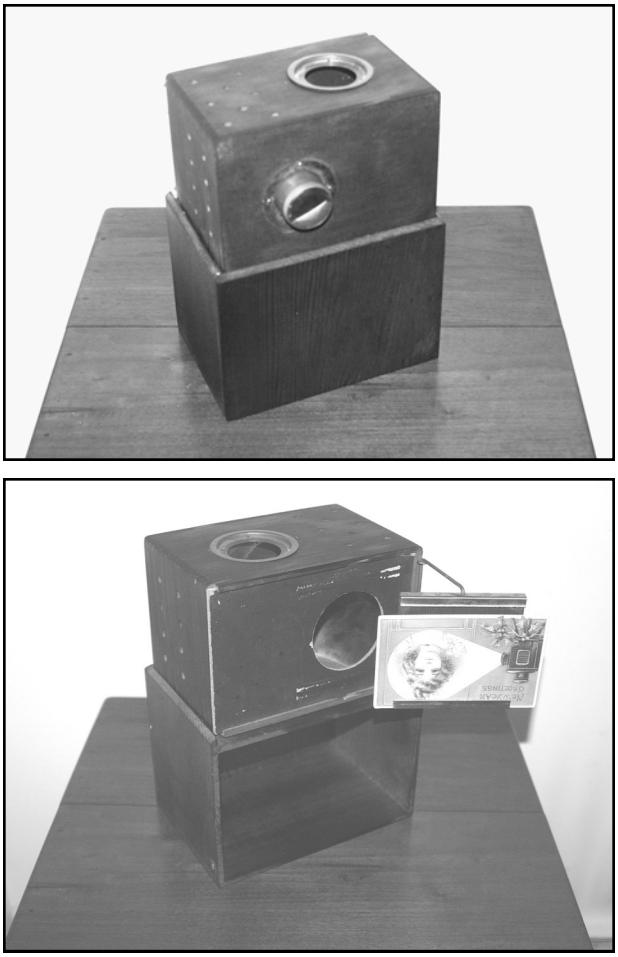


Fig. 3. Wooden box model of the Polyopticon from the front (top) and back (bottom). This example is missing the lamp and chimney shown in Fig. 2. A card to be projected is placed in a holder that swivels into place behind a round mat that simulates the round shape of an image projected from a magic lantern. Wells collection.

Various kinds of opaque projectors, technically called episcopes or megascopes, had been around since the mid-18th century and had been used in venues such as the Royal Polytechnic Institution in London. Prof. John Henry Pepper even used such a projector to throw an image of a living person's face on a screen.[4] Opaque projectors for use in schools, universities, and lecture halls were perfected in the late 19th and early 20th centuries, and many of the major magic lantern manufacturers produced opaque projectors, or combination projectors that could show glass lantern slides, vertical opaque pictures, or even horizontal opaque pictures from books. These instruments were equipped with powerful light sources and high-grade mirrors and lenses to produce high-quality projected images. These projectors tended to be large and expensive and not suitable for home use or handling by children[5] (Fig. 5).

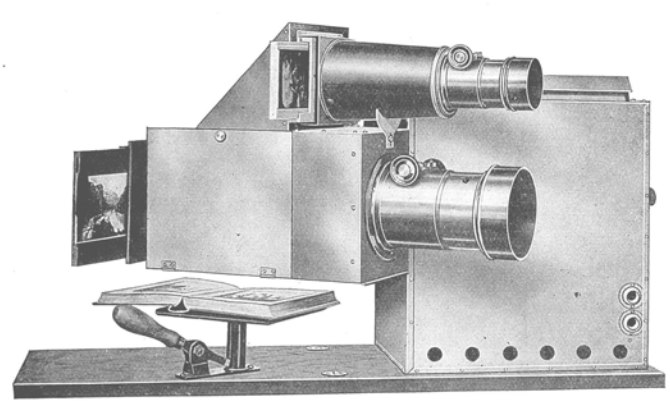


Fig. 5. Reflectoscope projector (1913) made by the A. T. Thompson Company. This instrument could show glass lantern slides with the top lens. Opaque pictures could be placed in the back of the machine to be projected by the larger bottom lens. Books also could be placed horizontally below the machine and raised up with a lever to receive light reflected from a mirror. A carbon arc lamp provided bright illumination. This is one of many types of combination projectors available in the early 20th century. From: Simon Henry Gage and Henry Phelps Gage, *Optic Projection* (Comstock Publishing Company, Ithaca, New York, 1914), p. 180.

The Polyopticon was one of the earliest attempts to apply principles of opaque projection to a toy magic lantern. This toy was heavily advertised in newspapers and magazines throughout the United States from about 1881 through 1890. Many ads made exaggerated claims about the quality of the pictures produced by the Polyopticon, and some even claimed that "Polyopticon Parties" were "all the go in social circles from New York to San Francisco."[6] Indeed, a few announcements appeared in various periodicals describing public lectures using the Polyopticon, including an address delivered at a Christmas festival for working girls in Brooklyn in 1889.[7] For the most part, however, the Polyopticon seems to have been a failure and quickly disappeared from view. Probably there were two reasons for the short lifespan of this device. First was the shortage of suitable pictures to project—the manufacturer supplied comic pictures, chromolithographs, etc., but photographic postcards had yet to be invented, and family snapshots were not yet available. Second, it was a pretty lousy projector. The main problem with opaque projection is to provide a sufficiently bright light to illuminate the image and a lens suitable for long-distance projection.[8] With a dim kerosene lamp and a crude lens scarcely an inch in diameter, the Polyopticon produced rather small and poorly lit images.

An editorial published years later in a photographic magazine pointed out the deficiencies of these early projectors: "Without being too specific, we do not hesitate to state that this publication has steadfastly refused to advertise or endorse opaque lanterns of inferior construction. Because a simple type of this device is low-priced, it does not follow that it is either honestly made or lacking in merit. A cheap opaque lantern was put on the market several years ago, but it was so badly constructed, and gave so little satisfaction, that honest dealers returned what stock they had and declined to be in any way identified with it. Not discouraged by this attitude of careful dealers, the manufacturers of the meretricious article referred to above acted upon the well-known principle that extensive advertising in periodicals of good standing would bring business, and this has proved to be the case…. Those who are intelligent, realizing they had purchased an inferior article, succeeded in having their money refunded."[9]

Some German magic lantern manufacturers also began making crude toy opaque projectors, probably in the 1880s and 1890s, although these projectors are very difficult to date accurately and often do not have maker's marks on them. Some of these projectors are little more than a camera obscura with an internal light source, usually a kerosene lamp, and would have provided a relatively poor quality projected image (Fig. 6).

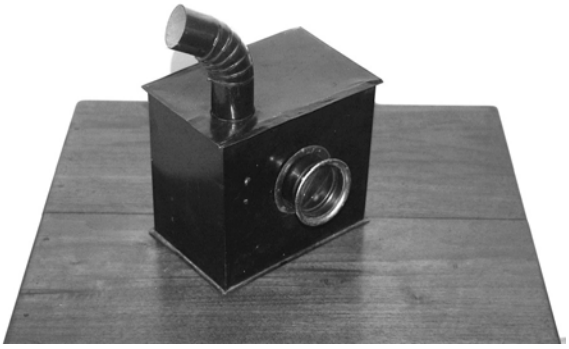


Fig. 6. Cheap-quality tin opaque projector made by an unknown German toy magic lantern manufacturer, probably in the 1890s. With a single light source provided by a dim kerosene lamp and a simple lens, this projector would have produced relatively poor quality images. Models with two kerosene lamps and two chimneys also were available. Probably this toy originally sold for about $1.00. Wells collection.

German toy manufacturers also made combination magic lanterns and opaque projectors that could show either glass slides or pictures printed on paper. Some of these toy lanterns were of higher quality. For example, the model shown on p. 23, made by Bing Brothers sometime after 1923, was equipped with an electric light set to one side, with a moveable glass mirror on the other side that could be adjusted with a small knob to properly reflect light onto the a postcard placed in the back of the lantern. The lens for opaque projection is on the wide side of the lantern, whereas the lens for projecting glass slides is on the narrow side. This lantern would have produced a more satisfactory projected image than the cheap one shown in Fig. 6, but was still limited by the relatively small diameter of the projection lens.

GRAND COMBINATION PREMIUM.
Our New Brilliant Magic Lantern and Polyoptacon Attachment.
Given for One New Name, and 40 cts. additional.
Every Boy and Girl
First, We Will Describe the Magic Lantern.
The Law Relating to the Intensity of Light,
Description of the Polyoptacon.
For the Past Three Years
How Does our Polyoptacon Differ from the Magic Lantern?
The Lazy Ant, in Three Chapters.
GRAND COMBINATION PREMIUM.
New "Ideal" Magic Lantern and Polyoptacon Attachment.
Given for one new name, and 45 cts. additional.
It will not Heat.
Improved "Polyoptacon Attachment."
Size of the Pictures.

Fig. 7. Two models of toy magic lanterns with "polyoptacon" attachments, offered as premiums by The Youth's Companion, which published premium lists every October. The "Brilliant" magic lantern was little more than a metal chimney fitted with a condensing lens to direct light through a glass slide, or with the "polyoptacon" attachment, onto an opaque picture. The "Ideal" magic lantern had an internal metal chimney with a condensing lens and worked in the same way as the "Ideal" model. Image quality with the polyoptacon attachments would have been limited in both models by the dim kerosene lamp, the small size of the opening for the printed picture, and the very small diameter of the projecting lens (less than an inch in diameter). Both advertisements from *The Youth's Companion*; date unknown (top), but probably early 1880s; October 29, 1885 (bottom). Wells collection.

Combination toy magic lanterns with special "polyoptacon" attachments for opaque projection also were offered to the American market as subscription premiums by *The Youth's Companion* magazine (Fig. 7 and 8). The models offered by the magazine were relatively poor quality opaque projectors due to the dimness of the light, small image size, and small diameter of the projecting lens, but they were inexpensive.

Fig. 8. Example of the "Ideal" magic lantern of Japanned tin, equipped with a "polyoptacon" attachment. Wells collection.

These sorts of relatively unsatisfactory toy opaque projectors continued to be available on the American market from the 1880s until the early 1900s. Some models, such as the American-made Reflectoscope (see p. 23) retained some of the design features of a magic lantern, whereas many such toys were little more than square boxes equipped with a lens. It was not until around 1909, however, that postcard projectors capable of projecting reasonably large, bright images on a screen first appeared on the market. Using the same online newspaper databases that I used in my previous article on toy magic lanterns[10], I searched for advertisements for postcard projectors under various model names, including spelling variants, and found that the vast majority of such ads appeared between 1910 and 1919, although some models continued to be advertised well into the 1920s. Two factors probably account for the increasing popularity of postcard projectors at a time when toy magic lanterns were beginning to fade from the market. First, Kodak introduced its Brownie snapshot camera in 1900, making inexpensive family photographs on paper widely available for the first time. Second, production of photographic postcards took off in the years after 1907, providing suitable material for projection with these new devices. Indeed, the years from about 1907 to 1915 are widely considered to be the "golden age" of picture postcards, with thousands of manufacturers producing both fine colored lithographic cards, and starting around 1905, real photographic postcards. Real photographic postcards with the entire front of the card devoted to the photograph and the back used for the message were introduced in the United States in 1907.[11] It is not surprising, therefore, that the heyday of postcard projectors, estimated from the number of ads in newspapers, was 1909-1915.

Judging from the frequency of advertisements, two brands of postcard projectors dominated the American market. One was the Mirroscope, first produced in about 1909. Originally called the Little Buckeye Postcard Projector, it was produced by the Buckeye Stereopticon Company of Cleveland, Ohio, founded by Walter L. McCaslin, a company that produced a variety of magic lanterns and stereopticons for home use (Fig. 9)[12]

By the Christmas season of 1909, the company was offering several models of postcard projectors, now renamed the Mirroscope.[13] One early model of the Mirroscope was a simple cylindrical projector, possibly adapted from the body of the company's magic lanterns (Fig. 10).

HERE IS SOMETHING NEW FOR YOU
A new form of entertainment which delights everyone in the family. It is instructive and amusing, and besides it is reasonable to purchase and operate
Little Buckeye
Postcard Projector
ELECTRIC OR GAS.
Will enlarge a postal card on a sheet in natural colors. Very simple to operate. There is no smoke, as gas or electricity is used. Come in and we will gladly demonstrate them.
Prices, $5.00, $7.50, $10.00
The New Buckeye
Magic Lantern
ELECTRIC OR GAS.
This Magic Lantern is fine for amateurs who take pictures, as they can make lantern slides and magnify them up to 10 feet square, with any negative. We also have slides for these lanterns. A large variety.
Prices, $4.50, $5.50 and $7.50
ON EXHIBITION IN PHOTOGRAPHIC DEPARTMENT AND WINDOWS.

Fig. 9. Advertisement for the Little Buckeye Postcard Projector, alongside an ad for The New Buckeye Magic Lantern. Ad is for Woodard, Clarke & Co. in Portland, Oregon, from the *Morning Oregonian*, February 23, 1909, p. 6.

Fig. 10. Advertisement for a simple Mirroscope postcard projector. From the *Kentucky Irish American* (Louisville), December 18, 1909.

Most Mirroscopes, however, were boxy-looking projectors usually equipped with two light sources, either gas or electric, in the front corners of the projector box. Reflectors directed light onto postcard placed in the back of the machine, and images were projected with relatively large lenses, 3-4 inches in diameter (Fig. 11). Although there were many different models and sizes available , this basic design was largely unchanged at least through the 1920s (see p. 23).

"Show it with the
MIRROSCOPE"
Price
$3 to
$20
Place a postcard, photograph, picture, or in fact anything in the holder of the Mirroscope and it can instantly be reflected on a sheet or screen, enlarged to five or six feet in size, and in all its natural, brilliant colors.
A most fascinating, amusing and educational means of home entertainment.
The Mirroscope is the successor of the Magic Lantern, but much better because no slides are required. Ask to see it and you will be delighted. Sold by Toy Departments of
The Simpson-Crawford Co., New York
The 14th Street Store, - "
Henry Siegel Co., - - Boston
Siegel Cooper & Co., - Chicago
and by leading photo supply and hardware stores and photo departments of dry goods, department and toy stores throughout the country.
THE
Buckeye Stereopticon Co.
CLEVELAND, OHIO

Fig. 11. Ad for the Mirroscope made by the Buckeye Stereopticon Company. Note the description of this projector as "the successor of the Magic Lantern, but much better." From the *Simpson Crawford Company Yearbook*, 1910. Simpson Crawford was a New York department store.

Mirroscopes became the most successful product manufactured by this company, and the name of company itself was changed to the Mirroscope Company around 1915. Mirroscopes in a wide range of prices were heavily advertised in American newspapers and magazines from 1909 through the years of the First World War, no doubt benefitting from the virtual disappearance of German-made toy magic lanterns during the war.[14] The war, however, apparently brought added difficulties in the form of severe labor shortages brought about by workers enlisting in the army. From 1916 through 1920, the Mirroscope Company placed many classified ads in the Cleveland Plain Dealer offering jobs for sheet metal operators, drill press operators, die makers, machinists, welders, and even clerks and night watchmen.[15] No such ads had appeared prior to 1915. The company itself was dissolved in March, 1921[16], although it apparently was reconstituted under the name The Metal Stamping and Manufacturing Company and continued to make Mirroscopes at least into the 1920s (Fig. 12).

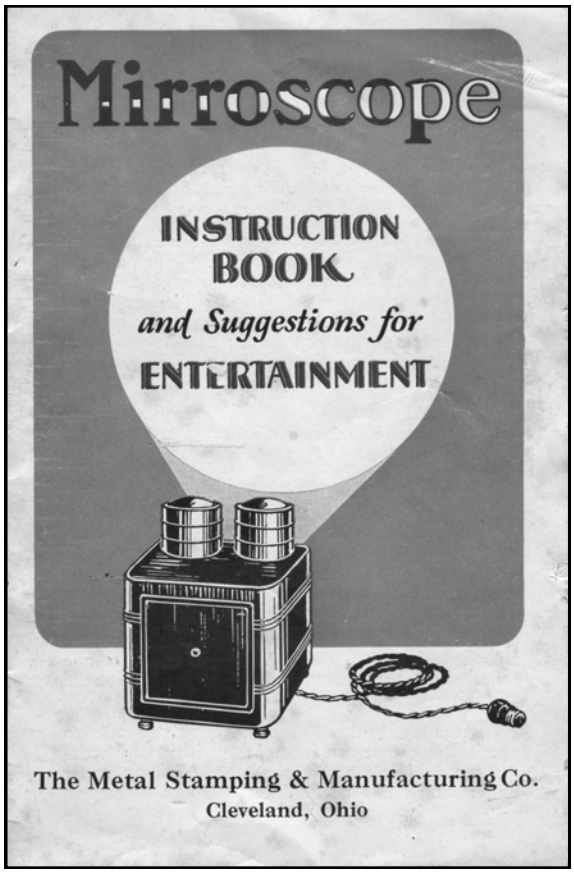


Fig. 12. Instruction book for the Mirroscope projector, manufactured by The Metal Stamping & Manufacturing Co. of Cleveland, Ohio. This apparently was the successor to the Mirroscope Company, which was dissolved in 1921. This booklet came with the green projector shown on p. 23. The round image on the screen is a holdover from the iconography of the magic lantern; the image of a postcard projected by this machine actually is rectangular. Wells collection.

The second widely-advertised brand of postcard projector was the Radioptican (often misspelled as "Radiopticon" in newspaper ads). The basic design of this projector is nearly identical to that of the Mirroscope, with the most expensive models have two light sources, either gas or electric, along with reflectors and a large-diameter lens (see p. 23). Radiopticans were widely advertised by toy departments of large department stores and other retail outlets, often alongside toy magic lanterns, beginning in about 1910 (Fig. 13). The projector came in several sizes and a wide range of prices, the smallest being the "Radio Junior" projector.

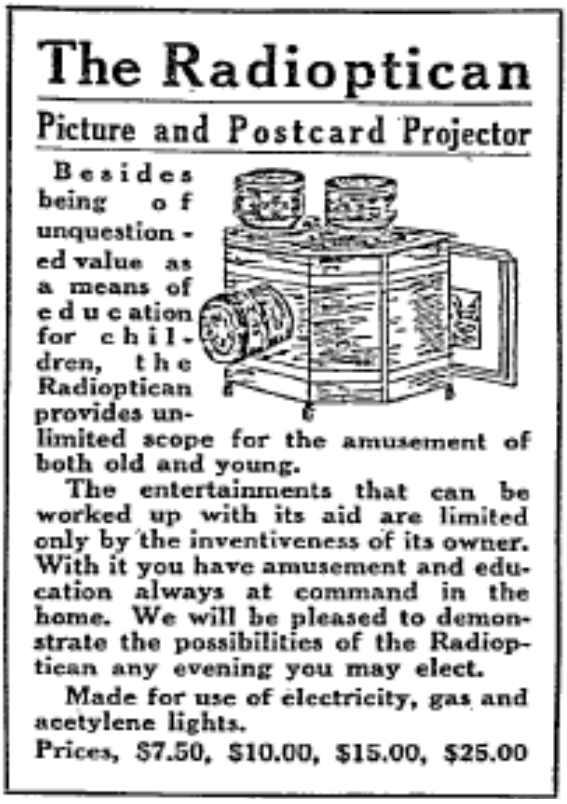

The Radioptican
Picture and Postcard Projector
Besides being of unquestioned value as a means of education for children, the Radioptican provides unlimited scope for the amusement of both old and young.
The entertainments that can be worked up with its aid are limited only by the inventiveness of its owner. With it you have amusement and education always at command in the home. We will be pleased to demonstrate the possibilities of the Radioptican any evening you may elect.
Made for use of electricity, gas and acetylene lights.
Prices, $7.50, $10.00, $15.00, $25.00

Fig. 13. Advertisement for the Radioptican postcard projector sold by Woodard, Clarke & Co. of Portland, Oregon. From the *Morning Oregonian*, December 7, 1911, p. 6.

The Radioptican originally was made by the H. C. White Company of North Bennington, Vermont, founded by Hawley C. White in 1874 to manufacture home stereoscopes. The White Company became the foremost manufacturer of home stereoscopes in the United States, and also sold stereo views.[17] The Radioptican was something of a sideline for the company, but evidently a very successful one. In about 1915, the Keystone View Company took over production of the Radioptican, which continued to be widely used in schools for the next couple of decades (see photo on p. 23). Mail-order retailers like Montgomery Ward sold unbranded postcard projectors that appear to be Radiopticans (Fig. 14).

Here's Delightful Home Entertainment
The 1917 Model C $2.27
Size: Length, 9 in. Width, 6 in. Height, 8 in. Shipping wt., 4 lbs.
Very Simple and Easily Operated
Equipped with carefully ground and polished lens, diameter, 3 in. Thoroughly ventilated, to keep machines cool. Decidedly an improvement over the common tin box type of low priced post card projectors.
Shows images on screen 2 to 3 ft. long, from 5½ in. post cards.
57D8810—1917 Model Electric Projector. Connects on any electric house lighting socket. Two incandescent lamps. Price, complete $2.27
57D8814—1917 Model Acetylene Projector. Fitted with two powerful acetylene burners, including an acetylene generator. Price does not include carbide (see 57D8850). Price $2.27
57D8816—1917 Model Gas Projector. Price.... 2.27
SIZE—Length, 11 in. Width, 11¾ in. Height, 13 in. Shipping weight, 8½ lbs. 1917 model.
$6.85
The Senior Post Card Projector
Enlarge any Photograph, Picture or any Small, Flat Object
The image on the screen is larger, brighter and sharper. Thoroughly satisfactory instrument for adults where post cards only are to be shown. Shows image 4 feet long, from 5½-inch post cards. Has 3½-inch double plano-convex lenses in removable mounts and large polished parabolic reflectors, two sliding picture holders, permitting quick change of pictures, without opening lantern.
157D8818—Senior Electric Projector. Fitted with two high candle power electric lamps. Eight feet of electric cord. Complete, ready to operate. Price..... $6.85
157D8822—Senior Acetylene Projector. Fitted with two acetylene burners. High candle power. Complete, ready to operate, excepting carbide (see 57D8850). Price.. $6.85
157D8824—1917 Senior Gas Projector. Price.. 6.85
Post Card Projectors
Uses Post Cards, Photos, Pictures, Etc. Instead of Expensive Glass Slides
This Modern Magic Lantern projects a bright and greatly enlarged image of post cards, photographs, clippings, or any objects, on any white screen or surface.
The pictures on the screen are from 3 to 6 feet in diameter. They look like stereopticon or magic lantern views.
Reproduces Pictures in their Natural Colors
Any illustration or flat object (up to 5x9½ inches, depending on size of machine) may be thrown on the screen, enlarged and in all its own colors; not limited to post card size.
Any photograph or picture you have, any illustration you have from paper, magazine or catalogue, cartoons, home drawn animals, such objects as butterflies, leaves, pressed flowers—in short, almost anything—may be shown. No glass slides necessary.
Our Prices Show Distinct Savings
Is as popular as the Talking Machine for home, parlor and auditorium amusement. Our prices are less than the prices asked for similar machines at retail.
There are no views to buy nor attachments to wear out. You furnish the pictures to be enlarged from your own collection of post cards, photographs, or from books, papers, etc.
57D8850—Note: Calcium carbide for use with the acetylene machine in 2-pound can. Shipping weight, 2½ pounds. Per can 18c
The 1917 Model D $4.57
The Modern Magic Lantern
Size: Length, 10 in. Width, 9¾ in. Height, 10¾ in. Shipping weight, 6¼ pounds.
Shows images on screens 3 feet long, from 5½-inch post cards. Has 3-inch double plano-convex lenses in removable mounts and polished parabolic reflectors with two sliding picture holders, permitting quick change of pictures without opening the lantern.
157D8826—Model D Electric Projector. Powerful incandescent lamps. Price, complete, including conducting cord and plug $4.57
157D8830—Model D Acetylene Projector. Fitted with two high power acetylene burners. Complete, excepting carbide. (See 57D8850.) Price $4.57
157D8832—1917 Model D Gas Projector..... 4.57
Our Special $11.98
Size: Length, 13½ inches. Width, 13¼ inches. Height, 13 inches. Ship. wt., 14½ lbs. Image 5 ft.
Any picture 5x7 in. may be inserted and held in perfect focus in the self-centering, adjustable holder. Particularly desirable for photographs. Is adaptable for various kinds of pictures; also larger lenses and greater illumination, yielding larger as well as much more brilliant screen images. Has two patented adjustable picture holders, fitted into a double sliding carrier. Has 4-inch double plano-convex lenses in removable mounts, with Rack and Pinion for focusing. Yields on a 5 to 6-foot screen, images from a 5½-inch post card at 12 to 14 feet from screen.
157D8834—Special Electric Projector. Two powerful incandescent lamps, ten feet of electric cord. Complete. Our price $11.98
157D8838—Special Acetylene Projector. Two high candle power acetylene burners. Price does not include carbide (see 57D8850). Our price..... $11.98

Fig. 14. Several models of postcard projectors offered for sale in the 1917 Montgomery Ward catalog. The postcard projector is described as "the modern magic lantern," and pictures on the screen are said to "look like stereopticon or magic lantern views." Note the rectangular image projected on the screen, a correct rendition of how the projected image actually looked. The magic-lantern iconography of a circular image has been abandoned in favor of the more modern rectangular view from a stereopticon projecting standard photographic slides. Wells collection.

An examination of newspaper ads for postcard projectors reveals many parallels with the advertising for toy magic lanterns.[18] Many of the same stores that sold toy lanterns also sold postcard projectors, and often mentioned them in the same ads. Retailers included the toy departments of major urban department stores, as well as photographic shops, sporting goods stores, drugstores, bookstores, and stationary shops. Department stores advertised postcard projectors almost exclusively during the Christmas season, whereas some other types of retailers offered these projectors for sale throughout the year. Of 115 newspaper ads for postcard projectors from 1908 to 1920, 87 (76%) were published in December, 18 (16%) in October and November, and 10 (8%) from January through June. I did not find any ads for these projectors from July through September. Clearly many retailers treated these projectors as toys, and specifically as toys suitable for Christmas gifts, despite language in some ads declaring that a postcard projector "is not a toy."

As shown in Fig. 14, some ads specifically compared postcard projectors to magic lanterns, or stated that the images projected by these machines looked like magic lantern pictures. One newspaper article on Christmas toys in 1910 described the radioptican as "an improvement on the ancient magic lantern."[19] A store ad from 1914 stated, "The mirroscope is half brother to the magic lantern, but like most half brothers, it is vastly different."[20]

As with toy magic lanterns, postcard projectors often were described as gifts most suitable for boys, although gender-specific references to these projectors seem to be less numerous than those for toy magic lanterns. Some store ads included both magic lanterns and mirroscopes or radiopticans in lists of toys suitable for boys.[21] From 1911 through about 1915, when ads for toy magic lanterns had largely disappeared, stores continued to list radiopticans and mirroscopes as toys for boys (Fig. 15).[22]

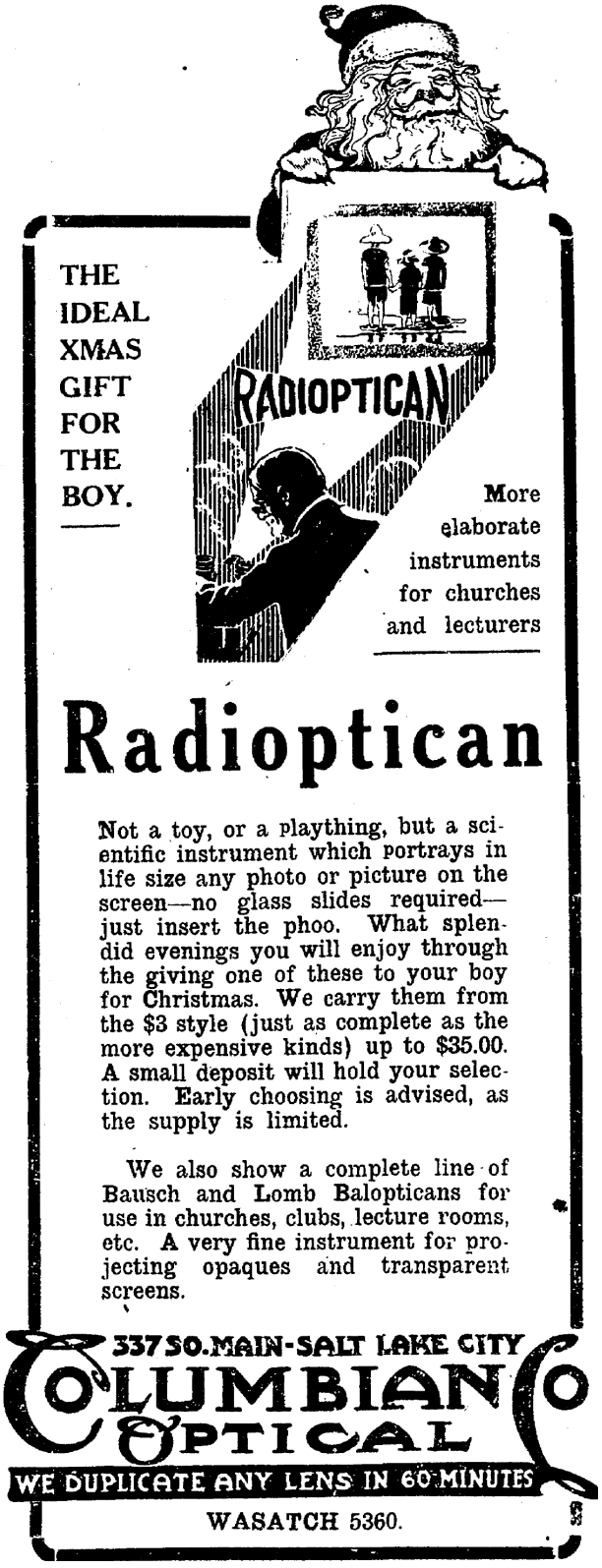

THE IDEAL XMAS GIFT FOR THE BOY.
RADIOPTICAN
More elaborate instruments for churches and lecturers
Radioptican
Not a toy, or a plaything, but a scientific instrument which portrays in life size any photo or picture on the screen—no glass slides required—just insert the phoo. What splendid evenings you will enjoy through the giving one of these to your boy for Christmas. We carry them from the $3 style (just as complete as the more expensive kinds) up to $35.00. A small deposit will hold your selection. Early choosing is advised, as the supply is limited.
We also show a complete line of Bausch and Lomb Balopticans for use in churches, clubs, lecture rooms, etc. A very fine instrument for projecting opaques and transparent screens.
337 SO. MAIN-SALT LAKE CITY
COLUMBIAN OPTICAL CO
WE DUPLICATE ANY LENS IN 60 MINUTES
WASATCH 5360.

Fig. 15. Advertisement describing a radioptican as the ideal Christmas gift for a boy. The ad also states that this projector "is not a toy, or a plaything, but a scientific instrument which portrays in life size any photo or picture on the screen." *Salt Lake Telegram*, December 1, 1913, p. 3.

FREE TO BOYS The REFLECTOSOPE
WONDERFUL HOME AND MONEYMAKER!
WHAT THE REFLECTOSCOPE IS.
WHAT IT DOES.
Description of the Wonderful REFLECTOSCOPE
GREATER THAN THE MAGIC LANTERN OR MOVING PICTURE MACHINE
BOYS CAN MAKE LOTS OF MONEY WITH THIS OUTFIT
Don't Send Any Money
Fill Out This Coupon
OUR GREAT OFFER
DAVIS BROS. PUB. CO. Reflectoscope Dept. F CHICAGO, ILL.

Fig. 16. Advertisement from an unknown newspaper, probably from 1908-1910, touting the Reflectoscope postcard projector as a potential money-maker for boys. The projector is described as "greater than the magic lantern or moving picture machine." The ad also lists some of the limitations of the magic lantern compared to the Reflectoscope: "The magic lantern with its dim lamp-light can show only specially made glass slides, usually of some trivial subject…. The magic lantern owner has just 6 to a dozen pictures to show over and over again." Wells collection.

Postcard projectors sometimes were touted as potential money-makers for young boys, who were urged to put on picture shows for a small admission fee (Fig. 16). This sort of ad was less common than those proclaiming the potential of magic lanterns as a source of income for boys or girls, and also less common than those extolling the virtues of motion picture projectors as sources of income. Ads offering postcard projectors as premiums or gifts for selling some product, as in Fig. 16, also were rare, perhaps because postcard projectors generally were much more expensive than were toy magic lanterns, and also less "modern" than toy motion picture projectors.

With the popularity of toy magic lanterns fading dramatically after 1910, and the interests of children perhaps turning toward more "modern" types of toys, the manufacturers of postcard projectors moved to broaden the appeal of these projectors by advertising them as ideal forms of entertainment for whole families. The Mirroscope Company, for example, suggested using their projectors to illustrate songs with photographs instead of lantern slides (Fig. 17). Other full-page ads in leading magazines suggested that the Mirroscope provided a far better method of viewing family photographs than the "old way" of handing pictures around by hand. The ads also listed all manner of family-related uses for these projectors, from giving spelling lessons to children to telling fairy tales and showing pictures of flowers, birds, and animals. It was, claimed the ads, as easy to operate as that other great family entertainer of the era, the phonograph (Fig. 18).

Illustrated Songs Burlesqued in the Home with the Mirroscope

IMPROVED 1911 MODEL

Selections from "Where the Daisies Bloom" showing how you can work up illustrated songs with snap-shots of your friends, and show them, greatly enlarged on a sheet or screen, by means of the Mirroscope.

A GALE of laughter will greet the singing of this song or any others, in your home, before your family and friends, if you illustrate it in burlesque with the Mirroscope.

If you use snap-shots of two people known to all the company, the conjunction of picture and song can't fail to be funny—whether the poses are appropriate or not.

Previous preparation with a kodak can produce an uproariously funny set of illustrations by posing two persons in burlesque or melodramatic attitudes, or perhaps by catching them unawares. You can combine separate snap-shots of two people who never expected to be seen in such close proximity. You can show the versatility of the young man by giving him a different companion in each picture.

Or you can use comic picture post-cards—as they are, or with heads cut from family photographs and pasted on. Thus a little ingenuity will provide unique entertainment for many winter evenings.

Sold by Photo-Supply and Hardware Stores and by Photo Departments of Dry Goods, Department and Toy Stores.

For your protection, every instrument is plainly stamped with the word "Mirroscope." If this is lacking, accept no substitute, as we can readily fill your order direct from factory, express prepaid.

Write for Free Booklet:

"Mirroscope Entertainments."

Many forms of Mirroscope entertainment described in detail by Mirroscope enthusiasts. Many others suggested. Several never before published. Complete catalog and price-list.

Three Mirroscope Styles—Six Sizes in Each Style

Three Styles: Gas and Electric for town or city; Acetylene for farm, country home, camp or sea-shore.

Four Standard Sizes: $7.50, $10, $15, $20 (80% of our sales are in the $15 and $10 sizes).

Two Toy Sizes: $5 and $6. While not as large or elaborate as the standard sizes these instruments are reliable, well-constructed and a great source of enjoyment to the youngsters.

Mirroscope Model 99

Shown here as equipped for electricity, but is also made for gas and acetylene. Has double lens system, shows pictures clear to the edge, doesn't get hot, focuses perfectly; covered with leatherette. Price $15. Other models from $3 to $20.

The Buckeye Stereopticon Company

Manufacturers of Mirroscopes and High-grade Stereopticons for Educational, Scientific and Amusement purposes.

502 Sackett Avenue Cleveland, Ohio

When you write, please mention the Cosmopolitan 123

Fig. 17. Advertisement for the Mirroscope from the Buckeye Stereopticon Company suggesting the use of the projector to illustrate songs with snapshots or postcards. "A gale of laughter will greet the singing of this song or any others, in your home, if you illustrate it in burlesque with the Mirroscope." From *Cosmopolitan*, November 1910.

Notes and References

1. Ads for the polyopticon with this language appeared in a variety of newspapers, including the *New York Tribune*, Dec. 9, 1883; *Wall Street Daily News*, Dec. 15, 1883.

2. Ads with "magic lanterns outdone" appeared in *Saturday Evening Post*, Sept. 10, 1881; *Christian Union*, Nov. 10, 1882; *Texas Siftings*, Jan. 6, 1883; *Sacramento Daily Record-Union*, Dec. 7, 11, 1883; McCook Nebraska *Weekly Tribune*, Nov. 20, 1884.

3. Ad for polyopticon, *Christian Union*, Nov. 9, 1882.

4. Ann Hecht, David Robinson, and Stephen "Episcope or megascope," pp. 106-107. In: David Robinson, Stephen Herbert, and Richard Crangle, eds. *Encyclopedia of the Magic Lantern* (Magic Lantern Society, London, 2001).

5. The principles of opaque projection are discussed in detail in Chapter 7 of Simon Henry Gage and Henry Phelps Gage, *Optic Projection* (Comstock , Ithaca, New York, 1914).

6. Ads for the polyopticon, *Ladies' Home Journal and Practical Housekeeper*, Dec. 1885, Dec. 1886, Dec. 1887, Aug. & Nov., 1888.

7. "Women's Home Mission Society," *Brooklyn Sunday Eagle*, Dec. 29, 1889, p. 1.

8. Gage and Gage, *Optic Projection*, pp. 166-178 (see note 5).

9. Editorial: Opaque Projectors, *Photo-Era*, vol. 26, no. 3 (March 1911), p. 133.

10. For a list of newspapers included in the search, see note 5 in: Kentwood D. Wells, "Magic Lanterns: Christmas Toys for Boys," *The Magic Lantern Gazette*, vol. 22, no. 1 (Spring 2010), p. 25.

11. Martin Willouhby, *A History of Postcards* (Wellfleet Press, Seacaucus, New Jersey, 1992); Lisa Ann Lavender, "Postcards," p. 518, in: Robin Lenman, ed. *The Oxford Companion to the Photograph* (Oxford University Press, New York, 2005).

12. "McCaslin, Walter L.," *The Book of Clevelanders: A Biographical Dictionary of Living Men of the City of Cleveland* (Burrows Brothers Co., Cleveland, Ohio, 1914).

13. Sometimes misspelled in ads as "Mirrorscope."

14. Kentwood D. Wells, "Magic Lanterns: Christmas Toys for Boys" (see note 10).

15. Help-wanted ads for Mirroscope Co.: Cleveland Plain Dealer, Jan. 2, Apr. 4, July 9, July 12, July 19, Dec. 14, 1916; Feb. 4, Apr. 8, June 30, July 7, July 13, July 20, Aug. 11, Sept. 2, 1917; Feb. 3, Mar. 9, Mar. 24, Apr. 14, May 26, June 9, July 7, Aug. 20, Nov. 23, 1918; Jan. 26, Apr. 12, Dec. 11, Dec. 30, 1919, Feb. 4, Apr. 2, June 5, 1920.

16. List of corporate dissolutions, *Annual Report of the Secretary of State to the Governor and General Assembly of the State of Ohio for the Year Ending June 30, 1921* (Kelly-Springfield Printing Company, Springfield, Ohio, 1921), p. 122.

17. "H. C. White, North Bennington, Vermont," The Yellowstone Stereoview Page (http://www.yellowstonestereoviews.com/publishers/white.html); "H. C. White Stereoscopes" (http://home.centurytel.net/s3dcor/Hwhite/White.htm).

18. Kentwood D. Wells, "Magic Lanterns: Christmas Toys for Boys" (see note 10).

19. Washington D.C. *Herald*, Dec. 18, 1910.

20. *Salt Lake Telegram*, Dec. 22, 1914.

21. *Duluth News-Tribune*, Dec. 8, 1909; Dec. 10, 1910; *Boston Journal*, Dec. 18, 1910.

22. *Duluth-News Tribune*, Dec. 20, 1911; *Philadelphia Inquirer*, Dec. 19, 1912, Dec. 16, 1913; Cato, NY *Citizen*, [illegible date], 1913; *Salt Lake Telegram*, Dec. 1, 15, 1913; *New York Times*, Dec. 7, 1913; *Syracuse Journal*, Dec. 7, 1914; Columbus, GA *Ledger*, Dec. 22, 1915.

THE SATURDAY EVENING POST 35

SHOW IT WITH A

Mirroscope

(The Improved "LITTLeBUCKEYe")

PROJECTOR

What the Mirroscope *is*

The Mirroscope is an easily operated machine that throws pictures on a screen or sheet by means of reflected light projected through a strong lens.

Unlike the magic lantern it does not require special slides—although the pictures on the screen look like magic-lantern views.

Instead of slides you use any original photograph, kodak picture, post card, illustration clipped from magazine or newspaper, original painting, drawing or sketch—anything that is not larger than seven by seven inches.

Everything is projected in its actual colors, but enlarged to six feet in diameter.

It will even show the flesh tints of your hand.

Put your watch in, with the works exposed, and it will show up in all its metallic colors and with the wheels in motion.

A whole room full of people can easily see and enjoy all that is shown on the screen—see it clearly, without crowding or inconvenience.

The Mirroscope is always ready for use. Nothing complicated to get out of order or break.

There's no fussing. Its operation is simple—a child can use it easily and safely.

There's no cost for operation—as there is with a camera, phonograph or magic lantern—no buying of films, records, slides or anything else.

What you can do with a Mirroscope

The Mirroscope Projector opens up wide possibilities for amusement and educational purposes.

Its popularity and diversified use are shown by the fact that we received suggestions for Mirroscope uses from over nine thousand enthusiasts during the past year. It is used in the class rooms of schools and technical institutions.

It has found a large place for itself in thousands of homes—whether there are children or not.

Every owner of a camera needs one.

Every traveler needs one.

It has a more practical field than simply to amuse—yet for pure amusement and entertainment, it has an endless variety of possibilities.

Here are but a few of the ways you may entertain your friends with the Mirroscope:

To show snap shot, post card, coin and stamp collections.
To show photographs and post cards of a foreign trip or a summer vacation.
Guessing contests on "autograph ghosts," advertising trademarks, illustrated proverbs, illustrated names of books, actors' portraits, human hands, etc.
Plays and charades in miniature.
Shadow-graphs.
Home-made illustrated songs (very entertaining when used with a phonograph and illustrations from your own snap shots).

The Mirroscope can be used in many ways to educate and amuse children, as for instance:

To show historical, geographical or travel views illustrating daily lessons.
To teach color values.
Illustrated spelling lessons.
Illustrated stories (the pictures in the book can be shown to all the children at once, while you tell the story or read it).
Illustrated talks on birds, animals, flowers, etc.
"Mother Goose" illustrated while some child recites.
The history of Buster Brown and other comic characters clipped from the Sunday papers.

These hints show the "scope of the Mirroscope."

They show that it is a very practical and valuable instrument—not merely a toy.

How the Mirroscope *is operated*

The Mirroscope is as easy to operate as a phonograph. You can adjust it properly, hang your screen and be showing pictures in less than five minutes. Even if you wanted to show but a half dozen views, you would not consider it a bother to get out and set up the Mirroscope. It is made in three styles—gas, electric and acetylene. All three are simple, perfectly safe and throw equally distinct views.

The light is so placed that it is deflected toward the back of the machine, against the holder in which the photo, card or clipping is placed. The light strikes the object and is projected through the lens onto the screen.

You have nothing to do but let down the back, put in your photo, card or whatever you may be showing (upside down), close the back and the picture is projected on the screen in the same colors as the original, but many times larger. You can use any plain white sheet, screen or wall space, six to seven feet square, to throw the views on.

Full directions for operation and suggestions for "Mirroscope" entertainments are packed with every machine.

SOLD BY Photo Supply and Hardware Stores, and Photo Depts. of Dry Goods, Department and Toy Stores. If your dealer cannot supply you send us his name and address, and receive a copy of our booklet and catalog entitled "20 SUGGESTIONS." We want to make it easy for anyone anywhere to get and enjoy a MIRROSCOPE.

THE BUCKEYE STEREOPTICON CO., 5500 Carnegie Ave., CLEVELAND

Manufacturers of Mirroscopes and High Grade Stereopticons for Educational, Scientific and Amusement Purposes

NOT THE OLD WAY

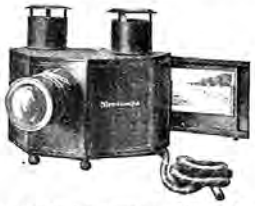
One of the most frequent uses of the Mirroscope Projector is to show collections of photographs, snap shots, post cards, coins, stamps, etc.,—to show them comfortably and conveniently—not with the crowding and inconvenience of the old way.

3 Mirroscope Styles

Gas or Electric for the town or city: and Acetylene for the farm and country home, or the camp.

6 Sizes in Each Style

$3, $5, $7.50, $10, $15, and $20. 75% of our sales are in the $10 size.



Mirroscope Projector Equipped Complete for Gas
Using Mirroscope Burners and Welsbach Mantles

Mirroscope Projector Equipped for Electricity
Complete with Incandescent Electric Lamps

Mirroscope Projector Equipped for Acetylene
Complete with Generator—using Carbide same as used for bicycle and auto lamps

SEND FOR "20 Suggestions" FREE to all

This book contains 20 detail descriptions of Mirroscope entertainments, and hints of many others, suggested by enthusiastic Mirroscope users. It also contains complete catalog and price list.

Fig. 18. Advertisement for the Mirroscope, *Saturday Evening Post*, November 9, 1909, p. 35. Wells collection.

Magic Lantern Society of the United States and Canada
Annual Financial Report
November 1, 2009 through October 31, 2010

Operating Balance October 31, 2009	$ 7,213.80		
Research Award Fund October 31, 2009	$ 1,103.61		
Total Cash Balance October 31, 2009		$	8,317.41
INCOME			
Membership Dues	$ 4,770.03		
Gazette Sales - Hard Copy and CD's	$ 56.42		
Interest	$ 1.16		
Subtotal Income		$	4,827.61
2010 CONVENTION			
Registration, Sales Tables, and Visitor Income	$ 5,071.26		
Auction Proceeds net 10% of Auction Gross Sales	$ 429.00		
Dinner	$ (177.32)		
Convention Center	$ (1,001.72)		
Registration and Welcome Packet Printing/Supplies	$ (773.71)		
Subtotal Convention		$	3,547.51
OPERATING EXPENSES			
Administration			
Postage	$ (46.52)		
Supplies	$ (55.24)		
Subtotal Administration		$ (101.76)	
Membership Directory - Spring 2010			
Postage	$ (155.00)		
Printing	$ (292.76)		
Supplies	$ (30.69)		
Subtotal Directory		$ (478.45)	
Gazette - 4 Issues			
Postage	$ (1,246.70)		
Printing	$ (1,454.97)		
Supplies	$ (87.90)		
Subtotal Gazette		$ (2,789.57)	
Membership			
Awards/Memorials	$ (69.78)		
New Member Welcome Postage	$ (28.79)		
New Member Welcome Supplies	$ (2.99)		
Renewal Member Postage	$ (82.59)		
Renewal Member Printing	$ (11.09)		
Renewal Member Supplies	$ (25.71)		
Subtotal Membership		$ (220.95)	
Publicity			
MLS Flyer Printing	$ (312.11)		
MLS Flyer Postage	$ (32.14)		
Subtotal Publicity		$ (344.25)	
Website			
Hosting Fees	$ (107.40)		
Subtotal Website		$ (107.40)	
Subtotal Operating Expenses		$	(4,042.38)
Total Balance October 31, 2010 - All Accounts		$	12,650.15
Research Award Fund held in Savings Account		$	1,104.77
Net Operating Balance October 31, 2010		$	11,545.38

All funds held in traditional checking/savings account at Bank of America.
Dues Income listed above is Net Income and does not include $30.54 in PayPal service charges.
Convention income/expenses are for this reporting period. The net gain shown does not include $575 of expenses paid in 2009.

Respectfully submitted, Ron Easterday, Secretary/Treasurer, November 13 , 2010

The American Museum of Natural History's Magic Lantern Slide Collection

Suzanne Wray
252 W. 91st St. #54
New York, NY 10024-1159
gribble@earthlink.net

On November 13, 2010, New York's American Museum of Natural History presented a show of their magic lantern slides as part of the 34th Annual Margaret Mead Film & Video Festival. A panel discussion by Museum Archivist Barbara Mathé, media historian Alison Griffiths, and science historian Constance Areson Clark reviewed the Museum's collection of slides and how they were used. While some of the slides shown had been "translated" to Power Point images, a Beseler projector was used to show many original glass slides from the collection.

Albert Bickmore, one of the founders of the Museum, was an advocate of lantern slides and visual education. Lecture series were presented for New York City public school teachers, beginning in 1892. These were so popular that the main theatre (now an IMAX theatre) was built to house them; at one point 5,000 people signed up for the lectures.

After 1908, lectures listed motion pictures on each program as well, but then-President paleontologist Henry Fairfield Osborn insisted on showing static images—lantern slides—as it was felt that moving pictures alone were too frivolous. Care was taken to present the lectures as "educational" rather than "putting on a show."

In 1915, an agreement between the American Museum of Natural History and the New York Board of Education made 20,000 slides available for school use. By the early 1920s, the Museum's Education Department had a huge library of magic lantern slides: teachers and students could come to the library to study slides, or borrow them for their lectures. Slides were also available in boxed series with titles such as "Traveling in Eskimo Land," "Our Atlantic Coast Fisheries," "Pond Insects." Boxes of slides were shipped throughout New York State, and trucks delivered slides, taxidermy wildlife specimens, and miniature dioramas to New York City schools; a motorcycle with a sidecar was available for quick delivery. The activities of the Museum's Education Department were in turn well documented by lantern slide images, which Archivist Mathé used to illustrate her lecture.

In the 1960s, it was decided to replace glass slides with 35 mm slides, which were easier to handle, copy, and distribute. When the "outmoded" lantern slide collection was phased out, Carlton Beale, a member of the Education Department, took many, many boxes of slides, and some projectors, to his 17th century farmhouse on Staten Island. There they remained, in boxes stacked in the basement and attic until his descendants contacted the Museum about returning them, as the house was to be turned into a museum. The huge job of collecting and cleaning the slides, and returning them to the Museum for conservation was done by volunteers and the museum staff. Approximately 20,000 slides remain of the original 140,000.

Media historian Alison Griffiths discussed the history of the magic lantern and the role of magic lantern slides in education, while original slides from the Museum's collection were projected. These showed people and places, the museum's expeditions, in black and white, and hand-colored slides. In the 1880s, improvements in the camera allowed all museum expeditions to record their work with photographs, which were made into glass slides. Images from the expeditions to Mongolia by paleontologist Roy Chapman Andrews were shown.

Professor Constance Areson Clark spoke about, and showed, slides from the 1920s that were used to teach of evolution, a controversial subject at the time of the Scopes trial. Visual representations of how evolution worked-or might have worked-were careful collaborations between scientists and artists. One slide showed several skulls, showing a progression from "primitive" to "modern" man, with a black band in the center. Professor Clark explained that originally the skull of Piltdown Man had occupied that space, but was taped out when it was revealed that Piltdown man was a hoax, a fake.

The Museum plans to digitize the entire collection of lantern slides: about 1,000 images are now on line at: http://images.library.amnh.org/photos/index.html. The images now on line all relate to New York City, due to conditions of a grant received for the digitization. An article describing the collaboration between the Museum and schools can be found in a 1922 issue of *Natural History*; this contains several of the images that were shown in the November 13 panel discussion.

Sorting boxes of lantern slides for shipment to schools, 1926. Photo: American Museum of Natural History.

From Magic Lanterns to Movies, *The Optical Magic Lantern Journal* 1889-1903

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The Optical Magic Lantern Journal was the premier publication for the Magic Lantern fraternity in the UK between 1889 and 1903. Its aim, as defined by its editor J.H. Taylor, was "to keep our readers au courant with all that transpires in the world of lanternists". Running to a total of 160 issues, it covered all aspects of the lantern trade from new developments to lengthy discussions on technique and the history of projection. Only one known complete set of the original Journals is currently available (at the Bodleian Library in Oxford). Most other known copies and bound volumes are incomplete, as their extensive advertisement pages were usually ripped away. Now the entire run of issues is available in PDF format on a DVD, produced by UK Company PhotoResearch, who have included some additional biographical details of individuals and companies mentioned in the issues.

Several years ago the Magic Lantern Society in the UK arranged for a few issues of the *Optical Magic Lantern Journal* to be reprinted and offered to Society members. It was a small selection (perhaps 6 issues) that represented a somewhat random sample of this late 19th century *Journal*. However, this DVD offers so much more than just copies of the full run of 160 issues. The files are fully indexed, including all the advertisements. This makes the contents an extremely important resource for anyone interested in the magic lantern, its history, its role in 19th century photography, and how the lantern played a part in the development of moving pictures. The index gives access to all published copies of the journal, which can be browsed issue by issue, or searched for individual entries. Over 2,200 content items are listed individually under different headings, approximately 600 people who contributed to the journal are listed, with basic biographical details, where known, and over 400 companies and other organisations that appeared as advertisers in the journal are listed, with links to the facsimiles of their advertisements. There also is a powerful search function, allowing you to search for any particular word or term. It requires the user to understand the Adobe Reader search function, but this is easily mastered.

This complete compilation offers something for everyone and in abundance. In a typical issue (volume 6 number 76, September 1895) there are articles on "How to try the new gas (acetylene)", "A visit to York and Son", "Lighting for Tableau Vivants", "Screens", "New apparatus", "Notes and Queries", "Substitutes for limes for oxy-hydrogen light", "How to purchase a lantern (part 1)", "New patents" and more. All are fully indexed and searchable, including over 60 advertisers complete with some fabulous illustrations.

For the collector or active lanternist, there are wide ranging articles about the practise and practicalities of lantern lecturing. The advertisments offer an extensive "catalogue" of items produced during the 14-year run of the *Journal*. For the lantern historian, there are long running discussions of late 19th century opinions on the history of the lantern and its 19th century developments; a unique insight from many people known today as major figures who contributed to the development of the lantern into the late Victorian popular entertainment it achieved. For the social or media historian, there are endless snippets on lantern news, lecturing news, and how the lantern was used with the general public.

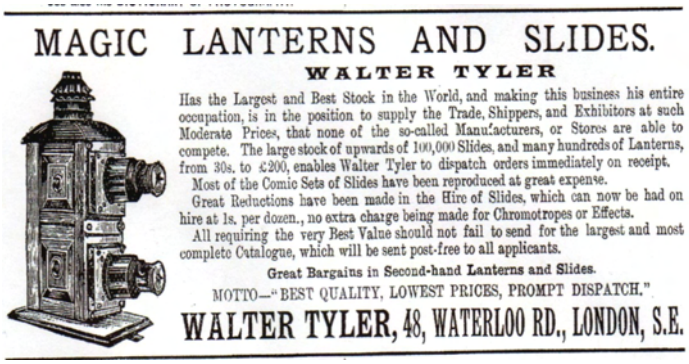
Opening the index file on this DVD transports you back to a previous age where the lantern was as familiar as the TV is today. It is easy to lose yourself for hours, jumping from article to article, advertisement to advertisement, exploring all the information you never knew and discovering new items and pieces of equipment, or reading first-hand accounts of something you may have seen or heard about. It is easy to jump in with some serious line of investigation, only to allow oneself to be "slightly diverted" and discover that enjoyable hours have passed without you actually making any real progress at all.

I am hard pressed to think of another publication on the magic lantern that offers so much for so many different types of reader. Perhaps the *Encyclopedia of the Magic Lantern* comes close, but it is, of necessity, our current view of past events. This publication was written at the time the magic lantern/ optical projector/stereopticon was at its peak, and the contents are of that time. Written by people intimately involved with the lantern and lantern practice who were not writing for posterity, but for contemporaries, it is full of news, advice, suggestions and articles of general interest reflecting the hands-on experience of its creators.

This is not really a publication about which you can find anything to fault or criticize. Any errors, omissions, or lack of coverage are the responsibility of authors and editors now long gone. If something is missing, it is because they felt it wasn't important or of current interest. If I had to find a drawback, it would be that the single DVD in its standard case disguises the volume of material available here. It represents 160 issues of the original Journal and therefore replaces a few feet of books occupying shelf space. If you possessed the original publication. you would appreciate the amount of information (and pleasure) on your bookshelf. This DVD requires you to open the files to make the same assessment. However, modern technology not only makes it more accessible (you can take it with you easily), but now it is fully indexed, so it is much easier to make full use of the contents. This is something the original publishers never could have imagined.

If you buy anything with the intention of improving your enjoyment of the magic lantern, it should be this DVD. I believe it is the most important contribution to lantern history published in a long time.

From Magic Lanterns to Movies - The Optical Magic Lantern Journal 1889 – 1903. Published by PhotoResearch, DVD Format, 2010. Copies are available at £60.00 (£45.00 for The Magic Lantern Society of the United States and Canada Society members) direct from the UK Magic Lantern Society Honorary Secretary, Mike Smith. For details, see the Magic Lantern Society website: www.magiclantern.org.uk/omlj/).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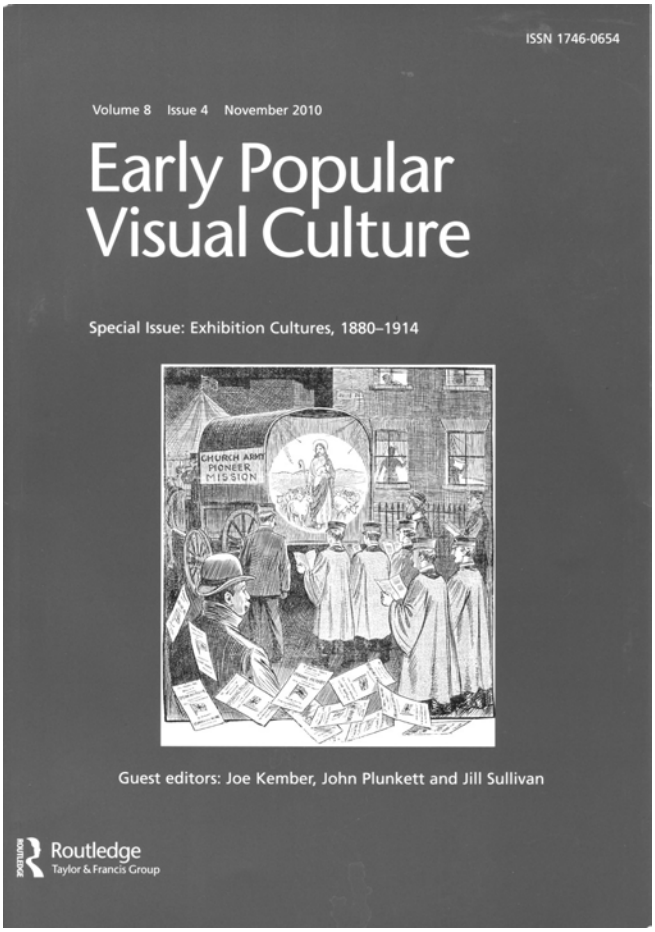
Advertisement from July 15, 1889 issue of *The Optical Magic Lantern Journal.*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Early Popular Visual Culture
Special Issue: Exhibition Cultures, 1880–1914
CHURCH ARMY PIONEER MISSION
Guest editors: Joe Kember, John Plunkett and Jill Sullivan
Routledge
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***Early Popular Visual Culture*, vol. 8, no. 4 (November 2010).**

Early Popular Visual Culture is one of the few academic journals with a specific focus on the magic lantern, among other topics, and this special issue on Exhibition Cultures in the late 19th century is particularly rich in magic lantern material. The articles in this issue continue the rather Anglo-centric orientation of the journal; even the articles by German and Australian authors deal with Victorian Britain.

Karen Eifler's cover article, "Between Attractions and Instruction: Lantern Shows in British Poor Relief" (pp. 363-384) provides a detailed look at the ways in which magic lantern shows were used by various organizations to raise money for charitable causes, call attention to the plight of the poor, and educate the poor in both rural and urban settings. Organizations such as the Band of Hope, the Church Army, and the Clarion Movement developed new venues for showing lantern slides that moved beyond the typical church or lecture hall. One of the most interesting was the use of traveling missionary vans to bring magic lantern shows to urban and rural areas, as illustrated by the Church Army lantern slide show on the cover. In

1896 and 1897, the journalists Robert Blatchford and William Palmer took to the road with the "Greatest Lantern Show on Earth" under the auspices of the Clarion Movement, using a former soup van to transport their travelling magic lantern show. The Church Army took its travelling lantern services to more rural areas, using the shows to complement other activities, such as door-to-door proselitizing and book distribution. Eifler's article is illustrated with examples of announcements of lantern shows and some of the slides used in these shows. The slides included those with a temperance message, hymns, or morality tales, but the charitable organizations were not above throwing in an occasional humorous slide to draw a crowd. One illustration in the article shows a lantern slide show given to poor and destitute children by members of the Fulham Liberal Club and Institute in which the famous rat-catcher motion slide is being projected on the screen. Overall, Eifler's article shows the pervasive influence of the magic lantern in many facets of Victorian culture.

Another article with frequent references to the magic lantern is Simon Popple's "Fresh from the Front: Performance, War News and Popular Culture During the Boer War" (pp. 401-418). He explores the way in which news of this far-off colonial war permeated popular media and entertainment, from newspapers, magazines, and books to theatre productions, popular songs, magic lantern shows, and the movies. Indeed, the Boer War in South Africa inspired the same type of popular interest with British audiences as had the earlier Spanish-American War with American audiences. In both cases, popular presentations of the wars were heavy on propaganda about the virtues of the country's brave fighting men and the treachery of the enemy. In both cases, media from newspapers to lantern slide shows depicted the home country's soldiers as agents of civilization, whereas the opposing forces were depicted as somewhat barbarous and underdeveloped. As an example of depictions of Boer treachery and abuse of the rules of war, Popple cites the frequent references to Boer forces pretending to surrender under a white flag of truce, only to launch an attack on the British forces. Such scenes often appeared in illustrated newspapers, and Popple includes illustrations of several lantern slides, in some cases with images taken directly from newspapers or popular books.

Magic lanterns also are featured in the "Archive" section of this journal issue. Joe Kember has assembled original articles from publications such as *The Optical Magic Lantern Journal* and *The Bioscope* from 1897 to 1909 giving advice and instruction to lantern-slide and film lecturers on effective ways to present their shows. Often this advice emphasized the importance of a lecturer effectively conveying his ideas with his style of speaking and presentation, with lantern slides serving as a supplement to illustrate key points of the talk. Kember also emphasizes the vast scale of the magic lantern lecturing enterprise in Britain, with as many as five major lectures given each night in cities such as Plymouth. This huge demand for lectures supported an enormous industry dedicated to the manufacture of magic lanterns and slides.

Vanessa Toulmin. 2010. Cuckoo in the nest: Edwardian itinerant exhibition practices and the transition to cinema in the United Kingdom from 1901 to 1906. *The Moving Image* 10 (1):51-79.

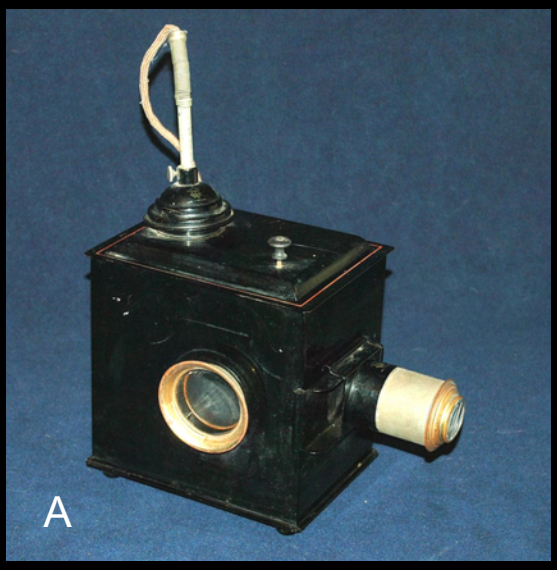
Here Vanessa Toulmin continues her prolific output of books and articles on late 19th and early 20th century exhibition practices, fairground shows, and other forms of popular entertainment. It also follows the theme of exhibition practices in the special issue of *Early Popular Visual Culture* discussed in the previous summary (Toulmin is one of the editors of that journal). Although magic lantern shows are mentioned only briefly, the article expands on a view of cinema history that is taking hold in much recent British scholarship, the continuity between early motion picture exhibitions and previous forms of popular entertainment, including magic lantern shows and lectures, which preceded the arrival of film. Toulmin discusses three popular venues for the exhibition of motion pictures by itinerant showmen in the years before 1906: music halls, fairgrounds, and town halls, all of which also served as earlier venues for magic lantern shows. She concludes that exhibitions by traveling showmen in town halls, rather than the brief movies shown in music halls, most closely represent the origins of stand-alone movie theaters that began to appear in Britain around 1907.

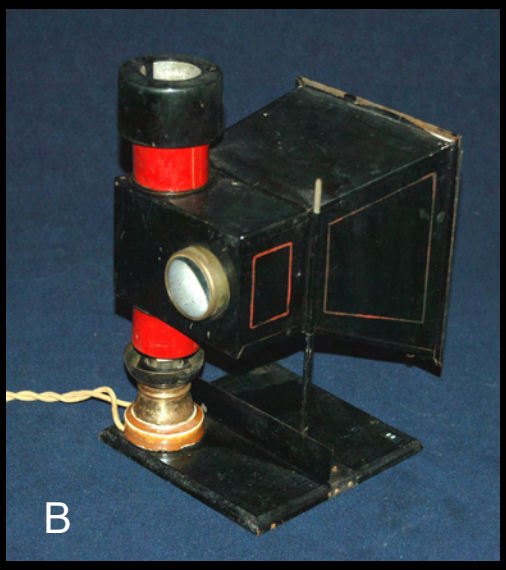
Patrick Feaster and Jacob Smith. 2009. Reconfiguring the history of early cinema through the phonograph, 1877-1908. *Film History* 21:311-325.

The theme of intersections between different forms of media entertainment continues in this article, which describes early attempts to combine visual entertainment with the phonograph. Some of these attempts involved magic lantern slides. By 1902, for example, Sears, Roebuck and Company, was offering for sale recordings of popular songs along with sets of lantern slides to illustrate the songs, a little-known parallel to the use of illustrated song slides in nickelodeon theaters. The authors mention the use of lantern slides to accompany and illustrate recorded band pieces, such as "The Bugle Calls of the Rough Riders at San Juan Hill" (1898). There also were a variety of machines invented in the years around 1900 that were designed to automatically display sequences of still pictures, accompanied by recorded sound, including spoken commentary and sound effects.

Philippe Gauthier. 2009. The movie theater as an institutional space and framework of signification: Hale's Tours and film historiography. *Film History* 21:326-335.

In this commentary, Gauthier argues for the importance of neglected forms of visual entertainment such as Hale's Tours, a type of simulated train ride involving projected motion pictures. Although magic lanterns are not discussed in this article, the overall theme of the diversity and integration of different forms of visual media helps to illuminate the culture of the magic lantern and its place in media history.





Postcard projectors from the early 20th century. **A.** Combination magic lantern and postcard projector by Bing Brothers of Nuremberg, Germany. The trademark on this projector indicates it probably was made after 1923. **B.** American-made Reflectoscope postcard projector from about 1910. **C.** Radioptican postcard projector made by the White Company of North Bennington, Vermont, about 1912-1915. **D.** Radioptican postcard projector made by the Keystone View Company, probably after 1920. **E.** Mirroscope postcard projector made by the Metal Stamping and Manufacturing Company of Cleveland, Ohio, probably after 1921. Wells collection.

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